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D

da

da var. of the enclitic *do*. It may take one of the afxs. of address *a, na, ga, hale*; with the afx. *a* a euphonic *ə* is inserted: *amūām eikaqtana?* What is the matter with thee?

da var. of the vocative *dada*, O my elder brother: *kaīna, da*; etc, *da*, *holado okotem senkena?*

da syn. of *jā*, perhaps. It is added to prds., preceded by the enclitic *ge*, the copula being dropped: *tisina-doe hijgeda* or *tisindo hijgedae*, he may come to-day.

da! (Sk. *dā*, to give) interjection, give; do give, please! It may take one of the affixes *a, əa, na, ga, hale*, etc., but *daa* and *daəa* contract into *dā*.^{*} In very short requests it dispenses with the prd. *om*, and then stands generally as afx. to the d. o. In ordinary sentences it stands first and does not generally dispense with the prd. *om*: *da! aṭa da, gomke; dā, sakia, huṛialeka sunum omaime.*

da Has. *daha* Nag. (Sk. *dā* to give, to produce, Croat, *daj*) I. sbst., (1) any kind of tuber, corn, or fleshy root: *baba bangtenj dahate, aṛatee asulena*, he who has no rice lives on tubers and potherbs. (2) the fresh, white core of the Phoenix *acaulis* and Phoenix *sylvestris* palms, which is composed of soft eatable fibres: *kita pūlero talamalaro kitadā namaa*. (3) the honey-comb and

da

grubs of any kind of bees (*nili, hurumsuku, dumbur, terom, repende!*) or carpenter-bees (*darunru*), or wasps (*tumbuli*): *tumbulikoā dā hoṛocaba-akana, horlakedako*, all the grubs in the honey-comb of these wasps have become grown-ups, they have left their cells. (4) the eggs or grubs of any kind of ants: *muḥdā, harludā, haṭṭdā*. *Haṭṭdā* is further distinguished in *caṭṭidā* or *hoṛodā* grubs which become *kaṭṭ*, ordinary red ants, when full-grown; *raṭṭmā*, grubs which become *raṭṭm*, larger winged red ants which do not fly; *kudidā*, grubs which become *sarasonokoḥ*, flying red ants: *caṭṭidā, raṭṭmā, kudidāko utuia oṛə raṭṭmkoko utu-koa*.

II. intrs., (1) of bees, to make a honey-comb or honey: *hurumsukuko dāəa*. (2) of wasps and ants to lay eggs, to rear grubs: *tumbuliko oṛə bāriko baiakada, dādo aṛriko dāea; nindirko dāakada*.

dā-ə p. v., (1) to grow into a tuber: *alom urca, aṛrige dāoṛ; nādo kūḥ dāakana*, now the tubers are well formed. (2) to get or have tuberous or fleshy roots: *tuḥusanaga dāoa*. (3) of palm trees, to get or have a white, eatable core. N.B. The p. v. form occurs also in the idiom: *kuṛamdāakan, kuṛame dāakana*, used of men, dogs and buffaloes in the meaning of broad-chested, he is broad-chested: *kuṛamdāakan sotako*

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kūbko nirdaria, broad-chested dogs can run for a long time. The cpd. *dākuṛam, dōkuṛam* has the same meaning.

da trs., with *asār* as d o., to string a bow, to set the bow-string at the correct distance from the centre of the bow curve. In the ordinary bow of the Mundas the string must be so adapted that when the bow is actually strung but not yet drawn for shooting, the distance from the middle of the string to the middle of the bow is the breadth of one's hand plus the length of one's thumb, i.e., about 6" : *ama asār jiburjana, puragem dakeda*, thy bow is weak, thou hast strung it too taut.

da-go p. v., of a bow, to be strung : *purage dākana*, the middle of the string is more than six inches away from the middle of the bow, it is strung too taut ; *ama asār huringe dākana*, enamente tire piṭidotana, thy bow is strung too slack, that is why the string strikes thy (left) fore-arm.

da-n-a vrb. n., the excess in stringing a bow : *aēa asār danqe dakeda, kuṭkuṭgiṛiakana*, he has strung his bow so taut that it has an altogether exaggerated curve.

da with *cêrê* as d. o., to ensnare or entrap a bird, especially a dove, partridge or quail, by means of a decoy bird. The decoy bird is generally blinded. The various contrivances used for the purpose are shown on Pl. V. and VI. : *cêrê dātema ci?* Art thou going to catch birds by means of a decoy bird?

da-u rflx. v., to let oneself be caught by means of a decoy bird : *kaṭikaḍle oraḍla, apia durko danjana*.

da-p-a *cêrê*, a decoy bird, itself formerly caught by means of a decoy bird : *dalen putamem asulkire ad etā putamkom dātire, iuj dapa putam sakioa*.

da-go p. v., to get caught by means of a decoy bird : *tisira apia durko dālena*.

da-n-a vrb. n., (1) the extent of bird-catching by means of a decoy bird : *ne guṭuren durko danqe dakedkoa, miado kae sarckja*, with a decoy bird he caught to the last the quails of this scrub-jungle. (2) the birds so caught : *hola danqodo sobenle jomkedkoa, tisira danqo menakoa*.

da (Sinh. *dayā*, water ; Sk. *dah*, very deep water) l. subst., (1) water : *ju, māi, da autem, go* and fetch water, girl. (2) any liquid. In this meaning it is generally preceded by a noun denoting the particular kind of liquid then and there meant : *cāda*, tea ; *gamada*, rain-water ; *racada*, urine. (3) a drink, a light refreshment consisting of a drink with some food. *gomke nado dāe nūleka, taōmte ranuī omapea*, let the master take his refreshment first, afterwards he will give you medicine. Note (1) the idioms : *garare da mena*, there is much water in the river ; *garare da banoa*, there is little water in the river. (2) the idiom in which the pl. *dako* is used instead of *dādunḍuko*, a poor man's meal : *dakope lelveda ic?* Have you taken your meal? (3) the idiom

used by the Kera-Mundas: kiminkira tisia *dakin* namana, our daughter-in-law took a bath to-day. (4) the phrase *da nū*, denoting a supplementary game played in the game at tops before *seke* takes place. See *bāḍrainuq*. (5) the idiom: ando *da*, *seigel*, *sobenam* *lelakada*, *amlq* *cin* *jokaoa*, thou hast seen water, fire, and everything, can I be compared with thee? i.e., thou hast much more experience than myself.

II. adj., in the meaning of *dakin*, watery, containing water: *da* *mandin* *joma* *ci* *rukara* *mandi*?

II. trs., (1) to rain: *huringee* *dakelamente* *niula* *bibi* *kā* *hobaoa*, the rice-crop will be bad this year because it has rained too little; *dajadae*, it rains; *maran* *dajadae*, *dæ* *marajala*, or *maran* *dæ* *gamajada*, there is a heavy shower of rain, a downpour; *hoḥodajadae*, *hoḥo* *aḍ* *dæ* *gamajada*, or *hoḥogamajadae*, there is a storm with rain. (2) to render a soft or semi-liquid substance thinner or more fluid, or too fluid, by adding water to it: *kaphi* *puragem* *dakeda*, thou hast made the coffee too weak; *masala* *ibila*, *dangeme*, the mortar is too thick, mix it with some water. (3) sometimes syn. of *ser*, to melt: *ne* *taraki* *dakeale* *mudambu* *bairiia*, we will have this ear-ring melted and made into a finger-ring.

da-n rflx. v., to make oneself wet with water: *sunum* *banoa* *enamente* *ūbe* *danjanci* *nakikeda*, having no oil he put water on his hair and combed it.

da-gg p. v., (1) to be mixed with water, to become thin or semi-liquid through the addition of water: *masala* *purage* *dajanamente* *mistriko* *kā* *baioako* *men*, the masons say that the mortar will not do because too much water has been added to it. (2) to be or to get covered with water, to be or to get under water: *soben* *loḥon* *dagere*, when all the rice fields are under water. (3) sometimes syn. of *serq* to be melted. (4) fig., to turn into water, to become liquid. The Mundas believe that in old age the marrow of the bones becomes liquid, hence the weakness of old people: *katatumbul* *soben* *dajana*, *barsirmalekaren* *durumajā*, the marrow of my legs has all become liquid, maybe I will die in a year or two.

da-n-g vrb. n., (1) the amount of rain: *tisia* *dange* *dakeda*, *misa* *jaked* *kae* *hasurkeda*, it has rained the whole day without interruption. (2) the extent of getting under water: *soben* *loḥonako* *dang* *dajana* *karage* *kā* *dariqtana*, all the fields received such an amount of water, that it is impossible to work into mud so many fields. (3) rain: *tisia* *dangte* *gorako* *kae* *lebəkeda*, to-day's rain has not softened the high fields. (4) the mixing with water: *ne* *keophasa* *misa* *dangte* *kā* *loadjana*, *orq* *dulepe*, this earth for making tiles has not been made soft by being mixed once with water; pour more water on it.

dagan adj., used of the weather, threatening rain, rainy, looking as

though it were going to rain : *senome*, *gomke*, *daangedax*, do start, sir, (if you want to avoid the rain), it is threatening.

**da-arāgu* Nag. subst., a premarriage ceremony, following immediately on the washing of the feet of the bridegroom's party, when those come to "see the girl", and declare that the omens they met on their way, were favourable.

The guests are seated on mats, facing East, the father of the groom or his representative occupying the first place to the right.

Two near relations of the intended bride take her and one of her girl friends into their arms as though they were little children and carry them from the house to the guests outside, being preceded by a man bearing a burning torch and followed by another carrying in the nets hanging from a *marārā* (carrying pole), on the one side a small earthen pot of rice-beer and on the other a *loja* (small brass bowl) of drinking water. They take up their position in front of the guests, facing them. All the guests stand up. Then the bride is given to the groom's father or to his representative who, taking her into his arms, presses her to his bosom, while her friend is similarly received by a close relative of the groom's father, to signify that the bride will henceforth be treated as a dear child by the groom's father and relatives, and that even here friends will be treated as

friends by the whole family of the bridegroom.

After this one of the leading panches (counselors, or village elders) comes and addresses the guests as follows : "Examine our child and see whether she has no defect in foot, hand, eye, ear or anywhere. Should you later on send her away from your house even as one throws aside a worn out hoe or sickle, saying, 'we had not seen her properly', then know, that we will not accept that as right on your part."

This, as the Mundas say, is not said and done, as though the groom and his relatives had never before seen that girl, but only to show that in so serious a matter both parties must act with perfect candour and honesty. To emphasize this candid, frank and open proceeding, a lit torch is produced with the bride, as if to say : "We have brought a torch, to make up, as far as we can, for any defect of light, as we have nothing to hide and do not desire to hide anything. Then the groom's party, laughingly and jestingly do as though they were examining the bride's eyes and ears and hands, and lighthearted, but very decent, mirth reigns over the whole assembly.

After this a member of the village council, wearing a turban for the occasion, takes the bowl with fresh water from the net of the carrying pole, and pouring some of the water into a small leaf-cup, pre-

sents it to the bride (who all the while is kept in the arms of her future father-in-law), and says: "Give it to them." Then, if the girl agrees to the marriage, she presents the water to her future father-in-law. This act is considered a public declaration that she has no objection. On receiving the cup, the father of the groom asks her: "What kind of water dost thou offer me?" She answers: "Gold-like water (i.e., water as pure as gold)". Then he asks further: "Dost thou give me this water only to-day (i.e., out of fear of some one else, because thou hast been ordered to do so) or wilt thou give it to me always (i.e., remain in my house and consider me as thy father)?" She answers: "I will give it to thee always". After that she presents a cup of water to the relatives of the bridegroom, and these ask her the same questions, she giving them the same replies. Thereby she publicly declares that she will always acknowledge them as real relatives and fulfil towards them all the ordinary duties implied by relationship.

Now someone else of the girl's village goes round and gives some of this water to all those of her village who are present. The Mundas say that all who have accepted and drunk of this water, declare themselves thereby witnesses that the girl has freely given her consent to the marriage and

that, in consequence, they oblige themselves to see to it that later on the girl's parents do not break the contract out of greed or any other insufficient motive.

Then the pot of beer is presented to the girl who offers it to the groom's father. This one fills a leaf cup, drops eight pice into it and offers it to the bride, who drinks the beer, takes out the coin and gives two pice to her girl-friend. The rest of the beer is then given to the groom's party.

Whilst this is going on, all present, men and women, sing the *arandi duran*, the marriage song (For the words, melody and musical analysis of this song see the Appendix to letter D).

Then the two girls are put on their feet and salute each of the guests, beginning with the groom's father or his delegate. Then they are carried back into the house. In some places they walk back.

In some places the groom's party gives four annas to the girl's co-villagers to buy beer or sweets, and whatever is bought is consumed by both parties. The groom's party must give also two pice to the bearer of the torch and two annas to the women of the girl's village for the singing of the marriage song.

After all this they are served with a meal of rice and pulse. It is not customary to offer meat on this occasion, because the marriage is not finally decided upon as long as the bride's parents and relatives

da-arāgu

da-arāgu

have not visited in their turn the boy's parents and found that the omens met on their way were equally favourable. On the occasion of this return visit, when it has been attended by happy omens, a ceremony similar to the one above, takes place at the bridegroom's village, with some modifications, arising especially from the fact, that now the marriage is definitively settled. (1) The *da-arāgu* ceremony is postponed to the next day. Therefore immediately after the washing of the feet the guests receive a pot of rice-beer, then a meal of rice and pulse, after partaking of which they go to sleep. (2) At dawn, the next day, the groom's father calls together the village-elders and names a leader. This one now, taking a brass vessel on his left arm, as women sometimes do, calls out: "Come now let us gather potherbs for our marriage relations!" If the groom's father can afford to invite the villagers also to a meal, the leader announces this likewise, saying: "To-day we shall all of us, rich and poor, sit down and eat with our marriage relations." (3) The family of the groom then offers a goat to the guests. One of these holds it whilst another cuts off its head. Then the groom's mother washes the feet of these two men. The skinning, cleaning and cutting is done by the villagers. The liver and a small piece of the meat are chopped, packed into fresh leaves

held together with bamboo pins, and are then baked in ashes, for a particular purpose to be presently mentioned. The rest of the meat is kept for the evening meal. (4) After the killing of the goat, the groom's father appoints somebody to take the guests for a bath to the nearest stream tank or pool. This one takes with him a large cloth to serve as a towel, a bundle of fresh twigs to serve as toothbrushes, and oil to anoint the hair and body. On their return from the bath, the groom's father orders the unmarried young men of the village to wash the feet of all the guests and then a pot of beer is offered to these. The groom's father takes the first leaf cup of this beer into the *adix*, inner room, and offers it to his ancestors in order to obtain their blessing on his son's marriage. The rest of the beer is drunk by the guests alone. (5) About noon the ceremony of *da-arāgu* begins and is gone through as already described. The only slight differences are (a) that whilst the bridegroom is kept in the arms of the bride's father, an umbrella is held open over him; (b) that the bride's father offers to his future son-in-law, not only beer, but also some of the baked meat and liver mentioned above.

All these ceremonies show clearly, as stated under *arandi*, that the main purpose of the Munda's marriage is to strengthen the family by nailing two families into one.

This union is further enhanced and strengthened by the fact that both villages concur in witnessing and guaranteeing the contract. They also instance the remarkable fact that, to the primitive and illiterate races, the moral laws embodied in their customs appear more venerable than written codes do to civilized nations, and that they also exert over them a more permanent influence.

N. B. In the Hasada country the bride does not present water to her intended relatives. Therefore the first visit of the bridegroom's family to the bride's house is there called *kurilel*, not *da-rūgu*.

da-au syn. of *damā*.

dab (II. *ḍhampnā* to cover)
I. trs., to cover a roof with tiles or straw, to thatch : *darinj keeṭe, kâc darinjlo saṇṭee dabēn*, those who can afford it cover their houses with tiles, those who cannot, cover them with thatch.

II. intrs., of clouds, to cover the whole sky : *rimbil tisia goṭae dabkeda* ; *sobensā rimbil dabakana* ; *māṛimāṛite rimbil dablena*.

dab-q p. v., to get covered with tiles or thatch, to get thatched : *ale hature soben oṛā keeṭe dabakana*.

da-n-aḥ vrb. n., (1) the cover of a roof : *miḍ danaḥ soben oṭaṇcabajana*, the whole cover of the roof (all the tiles or all the thatch) has been blown off ; *tambu danaḥre hisaboa, oṛāleka baiakana*, a tent is one of the things called *danaḥ*, because it is made like a house. (2) the

manner of covering a roof : *amaḥ danaḥ kâ besgea, saṛasorotanem dabkeda, nitireme*, thy way of covering the roof is unsatisfactory, thou hast put the thatch unevenly, spread out the thicker parts.

daba, dabi, daḍa (A. *damā, dawī*, lawsuit, claim, pretention) I. sbst., (1) a legal claim to, a title to, a right to : *ne loṇona aīṇā dabire menā*, or *ne loṇore aīṇā dabi menā*, I have a claim to this rice-field ; *nokan kajiko bicārmente amaḥ daḍa banoa*, thou hast no power to judge such cases. (2) vrb. n., the number of claims : *ne hoṛo lugin loṇako* (or *loṇakore*) *daṇe daḍajala, goṭa-haturenkolo tanāja uṇuṇṭana*, that man claims so many good rice-fields, that contentions arise with all the people of the village.

II. trs., to claim, to state what is due. N. B. Both the amount claimed and the person from whom it is claimed, stand as d. o. : *apukore hapatālenate lī alom daḍaḍa*, do not claim more than the share of thy forefathers ; *okil mḍsae takae dabijadḥua*, the pleader claims a fee of one hundred rupees ; *deṇṛ̃t bar teḍā caṇli, apiṭ simko aḍ baria meromkinae dabikeḍkoṛ*, the witchfinder stated that they had to offer in sacrifice two seers of rice, three fowls and two goats.

daba-q, dabi-q, daḍa-q p. v., to be claimed : *moḍ sala hener rajaṭaria-kana mendo apia antarleka lāte daḍaḍana*, a field requiring one maund of seeds is registered, but about three *antars* more are claimed.

dabə

dəhpaken

dabə Has. (P. *dābā*, pressure) syn. of *arjaō*, *bajhaō* Nag. Also trs., to hit smth. in lifting one's axe, and so weaken one's stroke : *darn maṭanina taikena, nāṛire hakēn dabəla*, or *hakete nāṛina dabəla*.

daba-gə p. v., of the axe, to rebound on some resilient object without cutting it : *ruṛanāṛina maṭana, hake kā lesera, dabagətana*.

dabəgaō, dabaō, dabgaō (II. *dabū-nā*) Nag. syn. of *lebed* Has., not however in the figurative meaning, cfr. *dabə* and *dūə*. I. subst., figuratively, restraint, restraintment : *nī aṛə nṛilekagee taṁtana, jetan dabaō kae namjada*, he does what he likes, without restraint.

II. trs., (1) to press down : *busu ruṛu-akana, darute dabəōepe*, the straw is loosely put, press it down with a heavy pole. (2) fig., restrain : to epe gertankom *dabəōtariakoa ei?*

dabaō-n rlx. v., (1) to duck, to crouch, to lie low not to be seen : *kula lōrree dabaōnjana*. (2) figuratively, to restrain oneself : epe gertanking *taikena, gomkeə kajitekina dabaōnjana* ; *buru lele monekaḍ taikena, aputeə kajitee dabaōnjana*, he wanted to go to the fair, he gave up the idea at the instance of his father.

dabaō-g p. v., (1) to be pressed down : *no harina soṭate kā dabaōoa, maran daruto tenepe*. (2) fig., to be restrained : *aleə kajite kae dabaōoa*.

dabāraō (Sad. *dabrek*, to squat) trs. cans, to cause to crouch or lie low not to be seen : *kuṛid soben*

simkoc dabāraōkeḍkoa.

dabāraō-n rlx. v., to crouch, to lie down not to be seen : *kuṛida borote soben simko dabāraōnjana*.

dabāraō-g p. v., to be caused to crouch : *kuṛida borote soben simko dabāraōjana*.

dəhdaruə (II. *dharḍharānā*, to flutter ; Or. *dabidubruā*, to sport about) trs., of fowls, cats, etc., to knock against things while flying or jumping about : *ne pusi sobenac dabədarurukeda*.

dəhdaruə-n rlx. v., to fly or jump about knocking against things : *namoratan sirako dabədaruruna* ; *pusi eutui lelliree dabədarurund*.

dəhdarurutan adv., knocking against things : *saborə borore sim dabədarurutane apira* (or *rikana*).

dəhdəh, dəh (Sad.) I. subst., a piece of couch-grass (*Cynodon dactylon*, Pers. ; Gramineae) given in token of the transfer of ownership, by the seller of a bullock or buffalo to the buyer. Should the latter later on break the bargain, he has to pay a fine of 1 R. 1 As. to the seller.

II. trs., to give, or to give and receive, a piece of couchgrass in token of the sale of a bullock or buffalo. The subj. is generally in the dl. : *nṛi akirinajana ?—dəhkeḍakiə*.

dabi var. of *daba*.

dabi, dabi-jan sl.st., the shoulder-blade of an animal.

dəhpa bagel, dappa-bagel var. of *dəhpabagel*.

dəhpaken, dappaken var. of *dəhpaken*.

dabrũ

dabrũ, dabrũl, dabũrũ, dabũrũl trs., to calm, to quiet down.

dabrũ-n, etc., rflx. v., to calm oneself.

dabrũ-n, etc., p. v., to become calm, to get calmed : *tisinagapa en balu hoŕo dabũrũjana*.

dabũ Has. (II. *dabũnũ*, to press, to repress) I. subst., the act of pacifying : *janao nekagekia eperana, inkinamento dabũge banoa*, those two always quarrel with each other, nobody pacifies them.

II. adj., with *kaji*, conciliatory words : *dabũ kajiina kajikena, anado ainalokia eperajana*.

III. trs., to restrain, stop, appease, pacify quarrelling people : *dabũked-kĩrac*.

dabũ-n rflx. v., to cease quarrelling : *aĩna kajite kako dabũntana*.

da-p-abũ repr. v., to interfere conciliatingly in each other's quarrels : *ne tolaren hoŕoko eperana hobajan-reko aĩungopoda, kako dapabua*, the people of this hamlet, when there is a quarrel raised in their midst, hear it without objecting, they do not try and make peace. Also used substly. : *nikure dapabũ mena*, they stop each other's quarrels.

dabu-gũ p. v., of quarrelling people, to get restrained, appeased : *am kajilerejũko dabugoa*.

da-n-abũ vrb. n., (1) the extent of pacification : *danabũi dabũkedkoa, eperana eĩĩpareijana*, he interfered so as to stop (ltly., to extinguish) the quarrel altogether. (2) the interference in order to stop a quarrel : *misa danabũtege sobenkoe hapok d-*

da-caban

koa, he had to interfere only once to make them all silent. (3) the restraining or conciliatory words : *iniĩ danabũ sobenko manatina*, when he interferes all listen to him.

dabuaõ (Sad. *dabuack*) syn. of *eger, erarũ*, which see. Note the idiom : *miad seta dabuaõked!ea*, a dog came and barked at us.

daca (Sad. *dajũ* or *daca* ; II. *dhadhachar*, the unlucky letters) I. subst., a mark of reserve, any sign warning against trespassing on fields, forests or private roads. The Mundas generally insert some straw or thatch grass into a split stick and put it on the land to warn others against trespass.

II. trs., to reserve by such a sign : *doba, uli, saũri, birko dacataila*.

dacĩ-g p. v., to be reserved by such a sign : *bir dacaakana*.

da-n-aca vrb. n., (1) the number of such reservations : *danacako dackeda, loĩonagĩre saũri dõmente miad jaked aĩ begar dacate banoa*, they have put up such a number of signs of reservation that there is not a single rice field ridge without its sign to reserve the thatch-grass. (2) the putting up such a sign. (3) the sign put up : *misa danacado urĩgupihonko tudgĩrikeda, eĩa som-teko dacaakada*, the first time a sign of reserve was put up, the cowherd boys pulled it down, it has been put up again.

da-caban syn. of *balaccaban, lolopotocaban, cabanamen*, rflx. v., to feel unduly proud of what one has done or does.

daca daca

dacina

daca-daca Nag. **dacan-dacan** Has. 1^o of horses, var. of *dacal-dacal*. 2^o of men, fig., in displeasure, as follows: I. abs. n., the habit of running about, of being always on the move, v. g., as a girl who goes to all markets and fairs: *inia dacadaca janao nekagea*.

II. adj., having such a habit: *dacadaca kuriko manditutuko ronagobaraea*, *laditadci ne ora en orako senbara*, women who always run about often let the food burn; when they have put it on the fire they run about to this house and to that. Also used as adj. noun.: *dacadacako kamire juki kako omea*, *senbarare inkuu mon purage daaruua*, such people do not put energy in their work, their mind is busy with the idea of running about.

dacadaca-n, *dacan-dacan-en* rfx. v., to indulge that habit: *singibuuae dacadacanjanana*.

dacadaca-o, *dacan-dacan-o* p.v., to acquire that habit: *en kuri puragee dacadacajana*.

dacal-dacal, *dacaleka*, *dacan-dacan*, *dacaleka* adv., with *senbara*, same meaning as rfx. v.: *en horo dacadacantane senbaratana*.

daca-daca, **dacal-dacal**, **dacan-dacan**, **dacol-dacol**, **dacu-dacu**, **dacul-dacul** trs. caus., to put a horse at a gallop, so that its *dacol*, tuft of hair on the forehead, flies up and down: *sadome dacadacalja*.

dacadaca-n, *dacal-dacal-en*, *dacudacyn-n*, etc., rfx. v., of a horse, to shake its head so that the tuft on its forehead flies up and down:

okoëa sadom dacudacynntana?

dacadaca-o, *dacal-dacal-o*, *dacudacu-u*, etc., p.v., of the tuft on a horse's forehead, to fly up and down: *can-diaakanate sadom nirjare dacol dacadacaroa*, when a horse runs having its forelegs tied together, its tuft flies up and down.

dacal-dacalan, *dacaleka*, *dacal-dacal-tan*, *dacilleka*, etc., adv., with *nir*, to gallop: *sadom dacul-dacul tane nirtana*.

dacakendacaken, *dacal-ken-lacal-ken*, etc., adv., with *nir*, denotes an intermittent flying up and down of the tuft: *sadomko canlitja dacadacant-dacalekene niraujada*, they have tied the forelegs of the horse, it comes running a few steps at a time.

dacan-dacan, **dacanleka** var. of *dacal-dacal* in both meanings.

da-caci Nag. syn. of *siraecaci* Nag. *dasirae* Has. sbst., *Motacilla melanope*, the Grey Wagtail.

da-cere sbst. any aquatic bird: *dacereko riba'teko leluru noa*.

dacina (Sad. *dacna*) sbst., a bull: *miad dacinale kirinakaja*.

***Jacina** (Sk. H. *dikshinā*; Sad. *dachinī*, fee to a Brahmin for performing religious ceremonies) I. sbst., promise of the sacrifice of a quadruped or human being: *agomreo*, *nambongareo dacina hobaoa*. In the case of a human being, *dacina* is used not only of the promise of a human sacrifice, but also of the giving up to a bonga of someone whom one does not want, or not dare, to kill oneself, leaving the task of killing to the bonga.

dacol

dadai

This is done by throwing on that man a grain of pearl-rice whilst saying mentally to a bonga: "I deliver thee this man". It is believed that, after that, the man cannot escape his doom except if he cut with his plough through the embankment or ridge of a rice field belonging to the one who has delivered him up. Hence the custom of Mundas in the service of a zamindar: they always take care, on the first day of sowing, to cut once with their plough through one of the ridges.

II. trs., (1) to promise the sacrifice of a quadruped or human being for obtaining a favour: *upunia katatenko aḍ horokoko dacinakoa*, *simkolo kū*; *ne horo merontee dacinakada* (or *merontee nambongaakada*), he promised an (undetermined) goat in sacrifice: *rajako orḡ Raēko horokoko dacinakoko menea*, it is said that kings and members of the Rae caste make promises of a human sacrifice. (2) to deliver up a man to be killed by a bonga.

dacina-ḡ p. v., (1) of a human being or a quadruped; to be promised in sacrifice: *merom dacinaakana*. (2) of a man, to be delivered up to a bonga to be killed by him.

dacol, dacola (Sad. *daca*, *daclā*; P. *daghal*, long and tangled herbage) sbst., the tuft of long hair hanging on the forehead of a horse.

dacol-dacol var. of *dacḡdacḡ* (of horses only).

dacḡ-dacḡ var. of *dacḡdacḡ* (of

horses only).

dacul-dacul var. of *dacḡdacḡ* (of horses only).

dala (H. *dādā*) syn. of *bañ*, I. sb.t., senior brother, senior brother-in-law, senior cousin, senior cousin-in-law. It is always used as vocative of address instead of *bañ* and in Has. it is used only as vocative of address, except by juniors speaking together of their *bañ*: *dada hijutana*, our elder brother (or senior cousin) is coming. With the p.s. affixes *ṭḡ*, *m*, *le*, etc., instead of *bañṭḡ*, *hañm* etc., *dada* is used only in Nag. Even in the Siripati dialect they do not say *dadai ṭḡ*, but *hañṭḡ* or *aiñā dala*.

II. intrs., in the indet. ts., with inserted prnl. ind. o., to address someone by the term *aala*, to call smb. senior brother, senior brother-in-law, senior cousin, senior cousin-in-law, i.e., to have him as senior brother, etc.,: *dadaaiṭḡ* or *dadāi-aiṭḡ*, *dadāiam*, *dadāine*, etc. This construction is used everywhere since *bañ* is never used as vocative of address.

dadai Has. (H. *ādat dālnā*, to get used to) syn. of *dhadhaḡ* Nag. 1^o syn. of *sājal*, I. abs. n., the consciousness of being over-indulged: *ne honkore dadai mena*.

II. adj., over-indulged: *dadai honko iskulreko ṭaṅkaoa*, spoiled children will be all right if they be put o school. Also used as adj. noun: *dadaiḡko* *iskulte kulta-kope*.

III. trs. caus, to over-indulge:

dadal

dača

honkom *dadāljadko*, jetana kako acuna.

dadāl-en, rlx. v., to act like one spoilt or over-indulged: *sajaī kā namotanraṭee dadālentana*.

dadāl-q p. v., to get accustomed to follow one's whims because never punished: *lōlōsokekoro honko dadāloa*, when one pets children they will get spoilt.

dadāloge adv., so as to spoil, so as to give the consciousness of being over-indulged: *dadāloge honkom aṛadīlkeḍkoa*.

2^o syn. of *bubukaō*.

dadal frequentative of *dal*, intrs., to be in the habit of beating people with sticks, to be a violent man: *en hoṛo dadala*.

dadalni noun of agency, one who is in the habit of beating people with sticks; a quarrelsome and violent person: *dadalkelq kale dubṭinaguna*.

dadāni var. of *dadini*, *dadni*.

daḍ-dud Nag. var. of *dāḍḍēḍ* Nag. *dāḍḍūḍ* Has.

dadi Nag. feminine of *baṛ*, like which it is constructed.

dadni, **dadni**, **dadāni** (P. *dādñī*, money advanced towards provision of goods) I. sbst., earnest money for work, i.e., part of wages paid in advance: *moḍ candura dadniṛ aukeda*.

II. trs., (1) to pay as wages in advance: *ne Baṛgali moḍsae ṭakae dadnikeda*. (2) to pay to smb. a part of his wages in advance: *daru haḍmente mōṛe jurū dadnikedkoa*, he engaged five

couples of sawyers giving them money in advance.

dadni-n, *dadnirika-n*, etc, rlx. v., to take earnest money for work: *kale dadnina*, *roka paṣatele sena*, we will not take any earnest money, we will go and work for wages to be received then and there.

dadni-q, etc, p. v., (1) of money to be spent as earnest money for work: *arkasiakore cimin sae ṭaka dadniakana*? How many hundreds of rupees were distributed as earnest money amongst the sawyers? (2) to be given part of wages as earnest money: *moḍhisi arkasiako dadniakana*.

da-daku Nag. syn. of *partapurla*, sbst., white leprosy.

daḍ-dundu 1^o used only of poor people, I. sbst., always in the pl., a meal: *daḍdundukope* (or *ḍakope*) *lelkeda ei*? Have you taken your meal?

II. trs., to give a meal *daḍdundukedkoale*, *en taṛomteko senojana*.

III. intrs., to prepare one's meal, to take one's meal: *daḍdundukedape ei*?

daḍdundu-n rlx. v., to take one's meal: *daḍdundunjanape ei*?

daḍdundu-q p. v., of a meal, to be prepared; also sometimes, to be taken: *daḍdundujana ei aṛige*?

2^o collective noun, the cooking work: *baṛabaṛa kuṛiko daḍdunduregeko aṛuba*, *piṛira miado kako kamia*, slow women spend the whole day over their cooking and never work in the fields.

daṣa (H. *dayā*) I. abs. n., mcrey,

dačq

dač-doč

pity, compassion : hankore ama *dač* banoa? Hast thou no pity for the children? *dač* kako namkeda, they were shown no pity.

II. adj., merciful, compassionate : *dač* hoŕo, (also *dačün* hoŕo).

III. trs., (1) to show pity to smb. : dukuree *dačaked/ea*. (2) to give smth. out of pity to smb. : mōre takae *dačaked/ea*.

IV. intrs., (1) prsl., to show pity, to be merciful : isu dināte *dačadoe dačātana*, mendo hoŕoko kako gunjada, he is merciful for a long time already, but people are not thankful for it. (2) imprsl., to be moved to compassion ; to feel pity : niku daku lelte *dačajāna*.

da-p-ač repr. v., to have pity on each other : *dapačape*. Also used as abs. n., adj. and adj. noun. : apere *dapač* mena ei banoa? niku kūh *dapač* hoŕoko ; niku kūh *dapačako*.

dač-a-q p. v., (1) to be given out of pity : mōre takae *dačajana*. (2) to be given smth. out of pity : mōre takale *dačajana*.

da-n-ač vrb. n., the extent of pity : *danačac dačakedkoa*, ringadipili purā hoŕoko kaŕi omačkkoa, he showed them such mercy during the famine that he gave them a number of loans without interest.

dačate adv., out of pity : modhisi takae *dačate* namkeda.

dačq, dačq-dačq Nag. (H. *dā' en*, the endless chain of threshing bullocks ; Or. *dačloérnā*, to be very long or tall comparatively to breadth) var. of *dočq* Nag. Has. and *debedebede*,

which see.

dačq-dačq 1^o Nag. Has. intrs., to remain for a long time in a dying state, gasping for breath : setaātee *dačqdačātana* ; negee gojoae *dačqdačātana*, he will die presently, it is long since he is gasping for breath. *dačqdač-a-q* p. v., same meaning.

dačqdačātana adv., (1) modifying *sačad*, to gasp for breath in the throes of agony. (2) fig., modifying *kū*, syn. of *dalqdalqātana kū*.

2^o Nag. jingle var. of *dačq*.

dača-mač (H. *dayā-mayā*) jingle of *dač*, same meaning and same construction, but without vrb. n.

dačän adj., merciful, compassionate.

dač-doč, dāč-dōč, dač-doč, dāč-dōč (Sad. *dač-doč* ; H. *dāč-bāč*, on the right and left) I. intrs., (1) of a wingless arrow, to fly swaying right and left : toče *dačdočātana*, ilbēstape. (2) of a bird, v. g., when hit, to fly swaying right and left : putam točedarmarnačlenci cupačsatee *dačdočkeda*.

dačdoč-n, etc., rflx. v., of birds, same meaning : cupačsatee *dačdočnjana*.

dačdoč-q, etc., p. v., of a wingless arrow, same meaning : toče *dačdočātana*.

dačdočtan, etc., adv., (1) modifying *senq, apirq, rikaq*, of a wingless arrow : toče *dačdočtan senqtana*, (2) modifying *apir, rikan*, of a bird : cêrê *dačdočtan apirjana*.

II. also used with the affix *idi* in the same meaning, in the a., rflx. and p. voices : aina toče *dačdočidijana* ; miad cêrê hanačtee *dačdočidi*.

daemo

daga-daga

keda, daveloëidinjana.

daē no (A. *dāim*, always) trs., to do smth. daily, to settle that smth. will be done daily : *netakore pīiko daēmokeda.*

daemo-n rfx. v., to do smth. daily : *nīdo ili nū alom daemonale metāia, kae patia, we told him not to drink beer everyday, he does not listen to us.*

daemo-p p. v., to be got daily, to be done daily, to undergo smth. daily : *bilaiti borokomente jilu daēmooa ; tisinagapa iro daemoqana ; gel mātāete ruaina daemojana.*

daemo, daemoge adv., daily : *daemoge seme.*

daemora adj. of an inan. c., everyday, usual : *daemora kamige kamititana, it is to my everyday work that I am going.*

daemoren adj., of a liv. bg., who does smth. daily.

daemoni, daemoren noun of agency one who does smth. daily : *niku naōako ci daēmoko ? Are these new people or people who come daily ?*

dāg, dāga, dāgha (Or. *dagā* or *daghā* ; P. *dāgh*) I. subst., a stain, a smudge, a blot : *ne lijarā dāg tikilere coṭaōoa ci kā ?*

II. adj., stained, blotted, smudged : *dāg lijaiko tikikeda.*

III. trs., to stain, to blot, to smudge, to smirch : *cināte lijam dāgkeda.*

dāg-en, dāga-n, dāgha-n rfx. v., to stain or let stain oneself or the cloth one is wearing : *Malarā kodate molorree dāganjana ; seaite sonqe dāgenjana.*

da-p-āg, etc., repr. v., to stain or

smirch each other : *phagudipīli pecē-kateko dapāga.*

dāg-p, etc., p. v., to get stained, smudged, blotted : *cikan sunumte ne lija dāgjana ?*

da-n-āg, etc., vrb. n., (1) a stain : *misa danāgdo sabūnte giṛijana, a first stain was removed with soap.* (2) the number or extent of the stains : *ne lija danāgako dāgakeda ranbora bu-ura toroete tikikedreo kā sonqjana, they stained this cloth so much that even when it was boiled with Phaseolus ashes, the stains did not come off.*

daga, dagabaji (Sad., P. *daghābūzi*, deceit, imposture) I. subst., difficulties caused by the non-fulfilment of a promise : *iniā kajite dagale namkeda.*

II. trs., to put smb. in difficulties by not fulfilling a promise : *Soma dagakedlea, enamente hitale banqjana, Soma falsely promised us seeds, therefore we did not buy any and now we have none ; kupulko somār-bulanle senako menla, sanicārregeko hijujana, enenkate purako dagakedlea.*

da-p-aga repr. v. to put each other in difficulties by not keeping promises : *apanapana karār puraōeben, aloben dapaga.*

daga-p p.v., to be put in difficulties by smb. not keeping his promise : *apea kajite dale dagajana.*

dagabaji var. of *daga*, but used also as adj. and adj. noun.

daga-daga, daga-daga, danga-danga, dangar-dangar, dingir-dingir, dongo-dongo, dongoh-dongoh,

daga-daga

dagar

donagor-donagor, (Sk. *dah*, to burn ; H. *dagdagānā*, to burn brightly)

I. subst., a blazing fire : *sōlbirre donagodonago lallena*, high flames were seen in the reserved forest.

II. adj., with *senagel*, same meaning : *dagadaga senagelre sim rōij e*.

III. trs., to cause a fire to blaze brightly : *busu haūrkedci senagellu dagadagau* ; *roṛ busuko dagadagakeda*.

IV. intrs., to blaze, to burn with a bright flame : *senagel dagadagatana*. *dagadaga-q*, etc., p. v., to blaze : *senagel tojone rōṛ busu dagadagaa*. *dagadagatan*, etc., adv. with *jul*, *lō*, *leiḡ*, with a bright steady flame.

daggarleka, *daggirleka*, *donagohēka*, *donagorleka* adv., same meaning.

daggarken, *daggirken*, *donagohken*, *donagorken*, etc., adv., of fire flashing up once.

daggarkendaggarken, *daggirkendaggirken*, etc., adv., with a bright intermittent flame.

daga-daga (Sad. *dogdaga*) I. subst., of peacocks, turkeys, etc., the unfolding of their tail : *pirusimkoa dagadagam lelakada ci* ?

II. trs., of the same, to display their tail : *marako caḡlom kūḡ niralgeko dagadagaəə*.

dagadaga-n rflx. v., same meaning : *miaḡ mara dagadaganjana*.

dagadaga-q p. v., of the same tails, to be displayed : *caḡlom dagadagakana*.

dagadagatan adv., with unfolded tail : *pirusim dagadagatanə senbara-jada*.

da-gadeḡ subst., Mongotia immer-

sa, West ; Algae,—a filiform sweet water alga. It is near the surface in daytime and is said to go under at night, according to the Mundas, in order not to be eaten by the hares : *gaded kulae jomea*, enamente aḡub-dipili dumbuioa. A handful of this alga and a handful of *hadapoḡa* (*Spermacoce hispida*) roots are boiled in a pitcher. the fumes of this, when inhaled, are believed to kill tooth worms.

da-gaḡ subst., Itly., water sore. They distinguish two kinds, the simple *dagaḡ* and the *pundi dagaḡ*. The first is the furuncle or ordinary boil, the second is the carbuncle. They use the following two remedies against them. The roots of *horobḡ* (*Lygodium flexuosum*, Sw.; Schizaeaceae) and of *kantaurḡ* are mixed with whatever roots or tubers they find in the stomach of a porcupine (*jiki* ; the contents are simply called *jikiḡoḡa*). All these ingredients are pounded together and then fried in *koronj* oil. After it has hardened, it is broken and thoroughly ground by means of a chisel and once more fried in a little oil and applied on the boil or carbuncle. The other remedy used is rosin of the sal tree (*Shorea robusta*) dissolved in clarified butter and washed over and over again in clean water until it has become quite clear. Then it is rubbed on the sore. This mixture, if eaten, is said to act as a deadly poison.

dagar subst., an extensive low rice

dage

field which requires at least one maund (80 lbs) of seeds.

dage poetical form of *dā*, sbst., water : *dāridageidore* nānjedjana, the water of the village spring is exhausted.

dagi I. adj., stained, blotted.

II. trs., (1) syn. of *daga*, to stain, to blot. (2) syn. of *cinha*, to mark with a sign, to put a mark.

dagi-q p. v., (1) to get stained, blotted. (2) to be marked with a sign.

dā-ginil syn. of *garaginil*, sbst., a high bank against which a river butts and takes a sharp turn.

dagiṛi gedan gedan tā, giṛidā gedan gedan tā imitative description of one of the rhythms of the *dulki* drum during a *jadur* dance.

dagiṛi giṛida ikiṛi giṛida giṛida (twice), imitative description of the rhythm and sound of the *dulki* drum during a *ṭharlāsua* dance.

dagul-dagul (Sad.) **agul-dagul**, **hagul-dagul** the diminutive of which is *duguldugul*. Cfr. *dacol*. I. sbst., long shaggy hair over the whole body : *taramara setakore daguldagul mena*.

II. adj., with long, shaggy hair over the whole body : *daguldagul setako purasa kako leloa* ; *birmindi daguldagulgea*.

daguldagul-en rlx. v., of animals, to walk about or run shaking their long, shaggy hair : *tagukulako nirjareko daguldagulena*.

daguldagul-q, p. v., of long hair of animals, to shake or be shaken : *buṛi koṭakore ūḷ daguldaguloa*. N. B.

dahina

The pf. past is always syns. with *daguldagulgea* : *alea miad seta daguldagulakana*, *bariadokina harcondedagea*, one of our dogs is long-haired and two are thin-haired.

daguldagultan, *dagulleka*, *dagulken-dagulken*, etc., adv., modifying *sen*, of animals, to walk or run shaking their long, shaggy hair : *bana dagullekae senea*.

dā-gūr, dā-gūru sbst., liquid molasses, syrup : *dagūru ne piṭikore kirina kā namaa*.

daha-kobi, dāha-kubi var. of *dākobi*.

dā-hanaṭina, dā-hapaṭina sbst., the separation of a river in two branches, in entrd. to *dāiniliṇa*, the confluence of two rivers : *dāhapaṭina latarro garacirmaḍ mena*, below the branching off of the river there is an island in its bed.

dahi (Sk. *dahī*, thick sour milk) sbst., curds of milk out of which the butter has not been extracted, in entrd. to *mahi, mṛthā*, butter-milk. In songs it occurs in the derivative *daileka*.

dahikal, kabra dahikal (II. *dayal*) sbst., (1) generally syn. of *cepo*, the Magpie-Robin, *Copsychus saularis*. (2) in some places, syn. of *raṇṇi*, the White-browed Fantail Flycatcher, *Rhipidura albifrontata*. (3) in some places, syn. of *daldali*, the Redstart, *Ruticilla rufiventris*. The first is *marara dahikal*, the two others are *huyira dahikal*.

dahina, daina, dahinte, dode (H. *dāhinā*, the right hand) interjection, more to the right. This is the usual

da-horo

dagi

call to ploughing cattle to make them keep closer to the preceding furrow, in entrd. to *naõ, bābz*, more to the left.

dahina, daīna intrs., ltly., to call *dahina*, i.e., to plough too much to the left, leaving a strip unploughed between two near furrows, so that one has to shout *dahina* to the bullocks, in entrd. to *naēalgara*, to plough twice the same furrow; *karpani*, to leave an unploughed strip everywhere between the furrows: *midtaredoe dahinakeda, etasareo naēalkeda*, in one place he left a narrow strip unploughed, in another he passed a second time in a furrow.

Note the phrase: *dahinare joraine*, put (this bullock) to the left side of the yoke, i.e., to the side where it will have to obey the call: *dahina: dahinare joraine, bābare kae itua-kana*.

dahina-n, daīna-n rlx. v., of ploughing cattle, to go too much to the left: *ne urj daīnaukana*.

dahina-g, daīna-g p. v., of a field, to be ploughed with unploughed strips between some furrows: *ne gora hanrenare dahinajana*.

da-horo sbst., a river turtle, *Trionyx* sp., in entrd. to *pirihoro*, a land tortoise.

da-husir syn. of *lecorphusir*, sbst., *Sopubia delphinifolia*, G. Don; Scrophulariaceae,—a tall, erect herb of moist places, 3-4' high, with finely cut opposite leaves, and a nice, funnel-shaped, white flower, dark-spotted inside.

dai (Or *Sad*.) syn. of *aji*, except in the vocative where *aji* is used for grandmother, I. sbst., elder sister, and also elder female cousin of any degree, when the speech is between relatives, in entrd. to *missi*, elder or younger sister. N. B. *Dai* is always used as vocative of address to all elder sisters, all elder sisters-in-law (elder brother's wife, husband's elder sister, wife's elder sister, wife's elder brother's wife) and all senior cousins. Whenever a woman is called *dai* by one of a married couple, she is so called also by the other. *Dai* with the pos. affixes *iq, m, te*, etc.: *daīiq, daīm, etc.*, is much less used than *ajiū, ajim, etc.*; it is without pos. aff. when juniors speak amongst themselves of their common *dai: dai hījutana*.

II. intrs., in the indet. ts., with inserted ind. o., to call smb. elder sister, etc.: *daiaiaiq, daīlqiaiq*, I call her elder sister; she is my elder sister or elder cousin. This is replaced by *hīiaiaiq* to denote relationship by marriage.

daibi (II. *debī*, goddess) a lj., with *raja*, divine king, occurs in the Asur legend as address to Singbonga: *sirmare Singbonga, daibi raja*.

daid and **daid-maid** variants of *dhaid* and *dhaidmaid*.

dalgi, daiji (Sk. *tyāgi*, leaving, relinquishing) I. sbst., a present given by the wife's parents or other relatives to a married couple in need: *daigikiū namkeda; miaū urj daigii namkja*, he received a bullock as *daiji*.

*This word is used only of substantial presents in money or one or more bullocks. Often when the price asked for the bride has been heavy, the bridegroom seeing that it will be difficult for him to keep house, will, on the day of marriage, without saying anything, not touch the food which is given him, then nobody eats, as nobody will begin before him. This is called *hatikedae*. The meaning of this conduct is at once obvious to the bride's parents, who either present him a tuft of couch-grass, which means that they will give him one or more bullocks, or they will ask him how much he is in need of and promise to give it. The gift which follows this promise is a *daigi*. But *daigi* may still be given later on whenever the wife's parents see that their son-in-law and daughter are in difficulties. The higher the marriage price has been, the more help may be expected from the wife's parents. In Singbhum, where the marriage price is very high, it is the custom to restore it altogether little by little, even adding to it if need be.

II. adj., given as *daigi*: *daigi uri, daigi taka*. Also used as adj. noun: *ne uri kale kirinalja, daigi dan*, we did not buy this bullock, we got it as *daigi*.

III. trs., to give as *daigi*: *miad urile daigikja; miad uribu daigiaia*.

da-p-aigi repr. v., to have the custom of giving *daigi*: *ape jatirepe dapaigia ci ka?* Also used sbstly.:

saehokore dapaigi mena ci lanoa?

daigi-p p. v., (1) to be given as *daigi*: *mid arara urikja daigijana*.

(2) to receive a *daigi*: *honara mod arara uri daigijana*.

da-n-aigi vrb. n., (1) the amount of *daigi* given: *danaigi daigikedkoa*, *honara parted mimid arara omkedkina*, he gave so much *daigi* that to each son-in-law he gave a yoke of bullocks. (2) what is given as *daigi*: *Sotoharana danaigiko sobentareko palaajana*, the bullocks given as *daigi* by the old Soto, have all prospered. Also used adjly: *miaddo kumahonjarteana danaigi uri ad miaddo apuhonjarteani menaia*, there is a bullock given as *daigi* by the uncle of his wife and one given by her father.

dail-ara (Sud. *dail sag*) sbst., the cultivated form of *Portulaca oleracea*, Linn.; *Portulacaceae*,—an annual, erect, succulent herb. Its wild form, a diffuse herb common on waste ground, is called *uriala qara*. Both forms are used as potherbs.

dalleka poetical form of *dahileka*, like curds, used as parallel of *toaleka*, like milk, both terms being applied to very good, very fertile fields:

Nengameko bugina ci, salu?

Napumeko napaea, salu?

Toaleka notea saluko bandaraked,

Daileka badia saluko kundaraked.

Myna dear, how are thy parents?

Myna dear, they have mortgaged a very fertile field.

dal-mudal (Sad. A. *mudda*'s plaintiff) collective noun, plaintiff and

defendant.

daina var. of *dahina*.

də-linila, də-ɪpilla sbst., the confluence of two rivers, in contrd. to *dəhanaɪɪ*, the separation of a river in two branches: *dəipulizre* purage ci *ikirakana*? Is the water very deep at the confluence?

dəɪ var. of *deɪ* in the cpd. *ɪladəɪ*, *ɪladaɪ*.

də-ɪpilla syn. of *dəiniliɪ*.

dəɪ trs. and intrs., used in songs instead of *sɪɪ*, to plough: *cimaɛren* *hoɾoko dəɪɪlana*? From where are those people who are ploughing?

daka sbst., occurs (1) in the Asur legend as parallel of *dəre*. (2) in the cpd. *dəredaka*.

daka var. of *dhaka*. This word occurs also, with *pela* as parallel, in sacrificial formulas and then means: harm, trouble.

daka-daki var. of *dhakadhaki*.

dakal var. of *dakhai*.

dakal Has. Nag. **dakol** Ho, **dokol** Has. affix to prds. in which it replaces the copula *a* with the same meaning as *leka*, like, as if: It forms (1) adjective cpds.: *nea kami tisɪɪpə cabaɛdəkalgea*, you are likely to finish this work to-day; *ne hoɾo goɛakandakalgea*, this man is like dead, i.e., he is unconscious; *gapa ɬaka asi gomketɬɪɪɪ sena, miɬbisi ɬakado namakandakalgea*, to-morrow I shall go and ask money from the European, twenty rupees are 'like got', i.e., I am sure to get at least twenty rupees. (2) adverbial cpds.: *poncɔko ne hoɾo kumbɔɾukendakalgeko rikajɪa*, the panches treat this

man as if he himself had stolen: (3) trs. prds.: *Akuti-bonga goɾɔda-kalkɪa*, Akuti-bonga has brought him at death's door; *goɾɔdəkaljanae*, he is at the point of death.

dakal-dakal var. of *dhakaldhakal*.

dakal-dukul var. of *dhakaldhukul*.

dakaluka var. of *dhakaluka*.

dakəɾa-dakəɾs, dakəɾ.dakəɾ var. of *dhakaldhakal*.

dakəɾa-dukūɾu, dakəɾ-dukūɾ var. of *dhakaldhukul*.

də-kaɪs Nag. sbst., a black bird, the size of a dove, living in couples near streams.

daka- uɔ sbst., a very small edible, white mushroom, $\frac{1}{4}$ " diam., growing on white-ants' hills.

dakhai, dakal, dokol (Sad. A. *dākhil*) I. sbst., possession: *en loɛɔɪ aɪɪɪɪ dəkalre menə*, I am in possession of that rice field; *dakal kae namkeda*, he did not get possession; *dakale aɔkeda*, he lost possession; *hakim dakale oməɪa, enreo kale aɾəaitana, apɪl jakedle lellekə*, the judge gave him possession; nevertheless we do not give it up to him, we will see first how the appeal turns out; *ghūspəste dakale rəkɛɔle*, by means of bribes he robbed us of our possession.

II. trs., (1) to gain or acquire possession: *ne loɛɔɪ cilekatepe dakalkeda? mukūdimatepe dakalkeda ci kirɪate?* (2) to claim possession: *dakalrūratanae*.

dakhai-en rflx. v., to claim possession: *ne loɛɔɪre alope dakalena*.

dakhai-p p. v., to pass into someone's possession: *mukūdimare aɪɪɪɪ*

loēon apia cṭakote *dakaljana*, in the lawsuit three of my rice fields were adjudged to others.

da-u-akhal vrb. n., (1) the amount of possessions acquired: *dauaka'e dakalkeda*, goṭa sokorac ancabala, he has gained possession to such an extent that he has acquired the whole dell. (2) the possession acquired: *misa dānakatilo apīre ocplena*, orṇe dakalrūratana, the possession which was first adjudged to him was taken away in the appeal, now he tries again to gain possession.

dakhaldār sbst., the actual possessor. This law term presumes but does not imply the lawfulness of the possession.

dākh-bakrī sbst., a vineyard.

dakhil (Sad.; A. *dākhī*) I. sbst., (1) the presentation of a document in court. (2) the deposit of the rent due to the landlord into the court treasury: *haturā māl hundido hundīakana*, *dakhuldo aīri hobana*.

*In the second-half of last century, when the fraud and violence of the intruding Hindu land grabbers called *Dikus* by the Mundas, had reached a degree of boldness that can hardly be understood in Europe, the Government made an enactment that every Chota Nagpur rayat (tenant) might deposit his rent in the court treasury and receive an official acknowledgment for it. The measure was necessitated by the categorical refusal of those landlords who had succeeded in thrusting

themselves between the Mahamajali and the aboriginal cultivators, to give receipts for the rents paid. Rents used to be coaxed out of the simple rayats by false promises or threats and even thrashed out of them, without receipts, and at the end of three years a *sarasari*, i.e., a suit for arrears of three years was brought against them, which they lost regularly because they could produce no receipts.

What will probably be still more difficult for Europeans to understand is the fact that a state of things necessitating such a measure, should have been possible at all. Had not the Aborigines the protection of the law? Certainly they had. But 15, 30, 60, 100 miles from the courts where an alien and venal police sided with the oppressors, the law was a dead letter and the two or three far-away European officials were as powerless as the landlords were powerful. The poor Aborigines would never have dared to avail themselves of the very measure taken for their protection, had not the presence of missionaries and their catechists, gradually spread over the whole country, enabled them to avail themselves of this and other legal protections without fear of cruel reprisals.

II. adj., with *kagaj*, the documents which have been presented in court: *hou lerrā dakhil kagajkobu uruā'a*, we will ask back the documents presented in court the other day.

dakhil

dak-rāsi

III. trs., (1) to present a document in court: *digirinakal aūrile dakhilea*, we have not yet presented a copy of the decree to the court. (2) to deposit in the court treasury the rent due to the landlord: *dohi, mūlbu dakhilea kūredo orge sara-saribua*, come let us deposit our rent in the court, or else he will again sue us for arrears of three years. (3) to pay the rent to the munda or to the manki (in the Mankipati country): *hatura malgujari munda-tare dakhilsī'akoāte māṛkitare dakhilqtana*, the rent of the village is first paid to the village chief who hands it over to the manki.

dakhil-g p.v., (1) of documents, to be presented in court: *kagajko dakhiljana*. (2) of the rent, to be deposited in the court treasury: *malgujari dakhil'jana*. (3) of the rent in the Mankipati country, to be paid to the munda or the manki.

da-n-akhil vrb. n., (1) of the number of villages which have paid their rent to the manki: *tisia māṛkitare malgujari danakhilko dakhilkeda goṭapaṭirenko cabuter-leda*, so many villages brought their rent to-day to the manki, that the whole pati (group of villages) has paid now in full. (2) the sum paid as rent to the munda or the manki, or deposited in the court treasury: *nea okoṇḍa danakhil?* or *nea okoṇḍa danakhil'aka?* Who pays or has paid this money as rent? (3) the act of paying or depositing the rent: *misa dana-*

kūṭile soben māl kae [cabala], he did not pay or deposit the whole rent all at once.

dakhil (A. *dākhil*, arriving, being present) syn. of *teba*, intrs., to reach, to arrive: *akdo holarele dakhil'kena amlo nāgem dakhilen-tana*.

dakhil-en rlx v., same meaning.

dakhil-g p.v., same meaning: *hoṛo-ko dakhiljana*.

dakhin (II. *dakhan*) syn. of *hōkander* Has. *kaṭajambar* Nag. sbst., the South: *dakhintee* senq-jana; *niku dakhinsgrenko*.

dākh-nāṛi sbst., *Vitis vinifera*, Linn; Ampelideae,—the Vine. In Chota Nagpur the fruit of most varieties never reaches maturity because still unripe when the rains set in and spoil it. The Barway and the Chechari boast of a variety that ripens perfectly and produces abundantly.

dakh-rāsi sbst., wine.

dā-kīres syn. of *dacament*. *Kīres* is the Mundari pronunciation of the English cres.

dākh-nāṛi var. of *dākhnāṛi*.

dā-kobi, dā-kubi Has. **daha-kobi, daha-kubi** Nag sbst., *Brassica campestris* var. *Napo-brassica*,—the Rutabaga. It is much appreciated by the Mundas and is often cultivated by the few who have been able to dig a well and make a garden.

dakol Ho var. of *dakal* Has. Nag.

dā-koṛo Has. sbst., general name for all wild ducks and wild geese.

dak-rāsi var. of *dakhrāsi*.

dakūnu], **dakūnu]-dakūnu]**, **da-kūru**, **dakūru-dakūru** vars. of *dha-kūnu]* and *dhakūnu]-dhakūnu]*.

dā-kuram adj., with *hoṛo*, *seta*, *keṛa*, broad-chested. (See under *dā*).

dākuram-q p.v., of men, dogs and buffaloes, to become or be broad-chested.

dal (Sinh. *ṭala*, to strike) I. sbst., (1) a beating with a stick : *dale namkeda*. (2) with the specification, *miḍ dandā*, *bar dandā*, etc., one stroke, two strokes, etc., of the stick : *miḍ dandā dale namkeda*.

II. trs., (1) to strike, to beat with a stick : *alope dalia* ; *nagāra oṛo dāka-ko dalea*, they beat the *nagra* drum and the *dāka* drum with a stick. (2) to thresh, to beat out pulse seeds with a stick : *dola*, *rambrabu dalea*. (3) syn. of *hāṛsa*, to beat down fruit with a stick or pole : *koronjo*, *jojo oṛo uliko dalea*. (4) to beat with a sledge-hammer : *mered ganateko dalea*, *koṭasiteko koṭeā* : *ṭeṭerako oipiko gelealeka tirinakeḍei ganateko dalsidaā*, *taēomte koṭasiteko koṭeā*. (5) to fix laths to a roof from end to end, or several in prolongation of each other : *ne oṛa ciminā batatepe dalakada* ? On this roof how many laths have you joined end to end on each line ? *ne saṛimare ciminā batatepe dalakada* ? *ne batako alea saṛimare miadḡe dalea*, on our roof these laths will run from end to end, each of them will cover the whole length of our roof.

Note (1) the idiom *dā dal* : (a)

to get nothing : *am sobenāṃ idiredo eṭako dā ciko dalea* ? If thou take everything what will the others get ? (b) to do nothing : *eṭako bārim acujadkoā amdo dā cim dalea* ? Thou only urgest on the others, but art thou thyself going to remain idle ? (2) the proverb : *dā dallere kū haṭiṇṇoā*, if one beats water it will not split, which corresponds to the English : blood is thicker than water : *salaṇben hagakina*, *kaciben aṇumakada*, *haram hoṛoko kajitada* : *dā dallere kū haṭiṇṇoā* ? Get reconciled, you two who are brothers (or relatives) have you not heard the proverb of our forefathers : blood is thicker than water ?

dal-en rfx. v., to beat oneself with a stick : *runtanko misamisa baēarteko hāṛsana kūre bēṭṭeko dalena*, those who are in a trance sometimes scourge themselves with a rope or beat themselves with a rattan.

da-p-al repr. v., (1) to fight with sticks : *ipirreṭtanre janaōko dapala*, whenever they reap and rob each other's paddy, they come to blows with sticks. (2) to be in the habit of beating people with a stick. *ne hon kadraōjanre jāēlogae dapala*, when this boy gets angry he beats anyone with a stick. (3) sbst., a fight with sticks : *dapal gapa burure hobaḡleka ṭōṛṭana*. (4) adj., with *hoṛoko*, those who have fought with sticks : *dapal hoṛoko saḡjana* ; with *hoṛo*, one who is in the habit of beating or fighting people with a stick. In this second meaning it is

dala**dala-dala**

also used as adj. noun: niku mermer *dapalko*.

dal-q p. v. (1) to be beaten with a stick: *dallenale* enamentele *dalrū-rakedkoa*. (2) of pulses, to be threshed out with a stick: *ramra dālana*, *horēdo aūri da'oa*. (3) of fruit: to be beaten off with a stick or pole: *koronjo hola dallena*, *jojodo gapa da'oa*. (4) to be struck with a sledge hammer. (5) of roofs, to be fitted with laths, one from end to end, or several joined in prolongation of each other: *ne sarima lau tundu ađ na tundu miad batatege dalakuna*, *bata kã daparomakana*, this roof is covered with whole laths running from end to end, no laths are joined together; *miad batate dalakuna ci bariate?* Is there only one lath, or are there two joined, on each line? *dā-n-al* vrb. n., the act of beating, a beating: *kentēd dana'ia dalkia*, I gave him a terrible beating with my stick.

dala, vrb. n., (instead of *dana'a* which is not used), a long run of which one gets dead tired: *misa dalatege* *Burumaēte Cendagutui tebila*, *dala*, *daldala* intrs., to run so long, (slowly or fast) that one gets very tired. The corresponding term in the case of walking is *doeddoed*: *mođ gantac dalkeda* *eminreo da tabakia*, he ran for a whole hour, even so he could not escape the rain: *tala gaūdilekae daldalala ade laga-cabajana*.

dala-n, *daldala-n* rflx. v., to run so long that one gets very tired: *gomke sadome kudaōjaia*, *sāisi taēomtaēom-*

tee dalaqtana, the master puts his horse to a run and the syce follows running along.

dala-gg, *daldala-gg* p. v., imprsl.: *dalađo usađi dalugqtana*, *mendo horage saraginrato kã tebatatqtana*, as for running we are running much but on account of the distance we do not reach soon.

dalage, *daldalage*, *daldalqtan* adv., modifying *nir*, to run so long that one gets very tired.

daldala syn. of *dalađalađ*, I. adj., with *ku*, a racking cough: *daldala ku namakia*, he has a racking cough. II. intrs., to be racked with cough: *kutēe daldalqtana*.

III. adv., with the affs. *ge*, *tan*, also *dalage*, modifying *ku*, to have a racking cough.

dala-dala, **dalaē-dalaē** (Srd. *dalae dalae*) I. subst., used in jokes and in displeasure as syn. of *jubulu*, hair in long locks, reaching nearly the shoulders: *niā daldala latabgiri-tape*.

II. adj., with long, dangling hair: *miad daldala dangra hijqlena*.

dala, *daldala*, *dalaēdalaē* adj. noun: *dala ko nirjare ūhte hotoreko hārsaidioa kãre tarante inkua ūb tabaidioa*; *nī okoren daldala?* *Dala* is also a proper noun.

III. trs. caus., to cause one's long hair to dangle: *ūb daldalajada*.

IV. intrs., of long hair, to dangle: *iniā ūb daldalqtana*.

daldala-n, *dalaēdalaē-n* rflx. v., to move, v. g., to run, so that one's hair dangles: *ju, daldalanme*, on the way! Run.

daldala-go dalaüdulaü-g p. v., of long hair, to be caused to dangle: ne hona üh hujalte *daldalagotana*. *dalage*, *daldalage*, *da'adulgan*, *dalaüdulaige*, *dalaüdulaetan* adv., so as to cause one's long hair to dangle: *dalaüdulaigee runotana*.

N. B. (1) Neither *daldala* nor *dalaüdulaü*, but *gisalgosol*, is used of the dangling mane of a running horse. (2) *Dalaüdulaö* is also used instead of *dhaloëdhuloö*.

dala-dulu lada-ludu, lada-dulu (Sad. *daldul*; Or. *daldula*) I. subst., the age (1-2 years) of a child when it toddles: *daldulugre* helledma, I saw thee when thou wert still a toddler. II. adj., with *hon*, a toddling child. Also used as adj., noun: *da'aduluke küâ jipa abon bagekoa*.

III. intrs., used to describe the age of a toddling child: ne hon nylöe *daldululana*, *senaldadun'utana*, *daldulugkeda*.

daldulug-n, *ladala-lu-n*, *ladadulu-n* rlx. v., (may also be affixed to *sen*) (1) to toddle: *harin honkina daldululana*, two children are toddling together. (2) fig. syn. of *jabaq-jubua*, *ladkapadka*, of fat people, to walk with difficulty.

daldulu-go, *lada'ulu-n*, *ladalulu-g* p.v., used to describe the age of a toddling child: *Soma hon da'adul'nakana* or *senladadulu'nakana*.

daldulu, *dalduluge*, *daldulutan*, etc., adv., with *rikan*, *senbara*, (1) of children, toddlingly. (2) of fat people, walking with difficulty: *sen ituntan honko oro kü k'riakan horoko lada'adulauko senca*.

dalaë-dalaë var. of (1) *daldala*. (2) *dhan'oëdhuloö*.

da-läl subst., the belly of cattle and goats below the kidney on the right side: *hambala urikore dalaëre hon taina*.

da-läldul subst., ordinary diarrhoea, in contrd. to *ma'omlädul*, a diarrhoea worse than dysentery and in which even more blood is passed, often fatal in two or three hours.

dalcini (II. *dä'cini*) subst., cinnamon.

daldal, daldali, dalki (II. *daldal*, a bog; Sad. *dalar-dilir*; Or. *daldal*, *daldalga*) I. subst., syn. of *jir*, *jirki*, deep mud, a quagmire: *dalkire kpa talijana*, a buffalo has sunk into the quagmire.

II. adj., syn. of *jirki*, with *loöna*, *ute*; boggy, swampy: *dalki loöna kerako alope bolorikakoa*. *daldal-g*, *da'dala-g*, *dalki-g* p. v., syn. of *jirki-g*, to become swampy: ne loöna goti *da'kiakana*.

daldalaö (Sad.; Sk. *dal*, a lot, a quantity) I. adj., of plants and trees, growing fast: *daldalaö kubiko merom jomked*. Also used as adj. noun: *kubilagante merom bo'okena daldalaöko sobene jomked*, *rendeko bari sarekeda*, a goat has entered the cabbage garden and eaten all the bigger plants leaving only the small ones.

II. intrs., of plants and trees, to grow fast.

III. trs. caus., to cause a rapid growth of plants or trees: *pataö-pataöte kubiko daldalaökeda*.

daldalaotan adv., modifying *rika*,

daldalañ

dali

hara : ne daru *daldalañtan* haratana.

daldalañ (II. *daldalānā*, to shake)

I. trs., to cause smb. to tremble with fear : dabuñt'e *daldalañkja*, he gave him such a scolding that he trembled with fear.

daldalañ-n rlx. v., to tremble with fear : puragee *daldalañtana*.

daldalañ-g p. v., to be caused to tremble with fear : goṭabatuko *daldalañjana*, the people of the whole village are terror-stricken.

daldaltan adv., corresponding to *daldalañ* in the second meaning of this word : *daldaltane* eklatani, he trembles with fear.

daldali var. of *daldal*.

daldali sbst., the Redstart, *Ruficilla rufiventris*. *Kabra daldali* seems to be another name for *Kabra dahikal*.

dal-endelpendel, **dal-unḍulpunḍul** trs., to beat, thresh (with a stick) *ramṇa*, *hoṭṭ*, *surgunja*, etc., so that the stems become quite lax and flabby.

dalendelpendel'-g p. v., to be so threshed.

dal-goṛ trs., to beat to death with a stick.

dalgoṛ-g, *dalgoj-g* p. v., to be beaten to death with a stick.

dalgum-dalgum var. of *algumdal-gum*.

dal-heṭa trs., to take the habit of beating people with a stick : aṇṇa honkoe *dalheṭakeḍḍkoa*.

dalheṭa-n rlx. v., same meaning : aṇṇa honkoe *dalheṭanjana*.

dal-heṭo syn. of *daljeko*, *dallaki*, trs., to cripple the hind legs of a

quadruped by beating it and either breaking them or hurting its spine : miad meromko *dalheṭokja*.

dalheṭo-g p. v. : tisina aḷeṇ merom *dalheṭojana*.

dali (II. *dal*, thickness, *dali*, thick) I. abs. n., thickness of flat objects : ne meredṛa *dali* cinnina mena ?

II. adj., of flat objects, thick, plump : *dali* meredṛa kuḍlam baialem ; amaṭi *daligea*.

III. trs., to make a flat object thick kuḍlam *daliime*, make the blade of the hoe thick.

dali-g p. v., of flat objects, to be made or become thick : kuḍlam *da'ukana*.

dalige adv., so as to get thick : kuḍlam *dalige* baiaakana.

dāli (II. *dal*, *dāl*, pulse ; Or. *dālī* ; Sad. *dāldūl*) I. sbst., (1) any plant seeds that are enclosed in a stone kernel : *sataludāli*. (2) pulse seeds which are generally split before being used for cooking : *rāri-dāli*, *ramṇadāli*, *masuridāli*. (3) the pith of certain plants like *purn*, *pardia*, etc., (4) the yellow, central part of the teeth of old cattle : ne uri *dālīi* tebakeḷae harameṭegotana nāḷo, this bullock has reached the yellow part of its teeth (by their wearing out), it is getting old now.

(5) also *dālīko*, *dālī ē*, *dālī ēko*, syn. of *cāari*, seed lac : *dālīkoe* calānkeḷa.

II. trs., to split pulse seeds : no ramṇa *dālītape*.

dālī-g p. v., (1) of pulse see's, to be split : *rāri dālīakana* ci aṇṛige ?

(2) of stick lac, to give so much

seed lac 'after cleansing : bandučko orq laramurudêko purageko dālica.

da-n-ālī vrb. n., (1) the amount of pulse splitting : *danāliko* dālikeda, goṭa poṭomrā rāriko cabautertada, they split into pulse the whole bale of pigeon-peas. (2) the pulse split : hola *danālido* soben utucabajana, all the pulse split yesterday has been cooked. (3) the splitting of pulse : musirā *danālīte* moḍ sala rāri kale cabadaṛiada, in one day we have not been able to split one maund of pigeon-peas.

dalil (A., argument) I. abs. n., a reasoning, captious, cavilling, hair-splitting, inquisitive disposition : ne hoṛoṇ mon *dalilte* pereakana.

II. sbst., argumentation, reasoning, pleading, inquisitive questioning, cross-examination : *dalil* cabajana, the cross-examination is finished.

III. adj., argumentative, captious, inquisitive : *dalil* hoṛoko jānā kako patiataba, uṭisuṭitan kulileate enaṛko patiṇ, inquisitive people do not easily believe things, not before they have put questions to the last detail.

IV. trs., (1) to argue, reason, plead : purā alope *dalīlīa*, kaciī umarakana ? jagar aminan kae tebaēa, do not reason so much with him, he is too young and cannot understand so much. (2) to put inquisitive questions, to cross-examine : alom *dalīl-lea*, nekan *dalīlko* aīum kā sanan-jadlea, do not put to us such inquisitive questions, we do not like them ; cinam (cikanam) *dalīlkeḍkoa* ? About what hast thou been arguing with them or putting inquisitive

questions to them ?

da-p-alil repr. v., to argue with each other : cināben *dapaliltana* ? *dalil-p* p. v., of an argument, an inquisitive questioning, a cross-examination, to take place : barsiare *daliljana*, enreo ne *bicār* kā ṭunduytana.

da-n-alil vrb. n., (1) the amount of argumentation, inquisitive questioning or cross-examination : miad okil aleṇ hoṛoko *danalīte* *dalīlkeḍkoa* sobenko kajiko harajābirijakeda, a pleader cross-examined our people to such an extent that all lost their head and contradicted themselves or each other. (2) argumentation, inquisitive questioning, cross-examination : *okil-danalilem* *daliljadlea*, thou art putting questions to us like a pleader who cross-examines ; musirā *danalilte* kae cabakedlea, he took more than a day for our cross-examination.

dalim, ḍalim (Sk. *dālim*) sbst., a pomegranate (fruit).

dali-mandī I. sbst., (1) cooked rice with a stew of pulses : *dāli-mandile* omapea, jilumandī tisinado kā namoa. Note the saying : kupulko sonkoṭoreko namtaḍlea, *dāli-mandilele* barkedkoa, guests came to us at an inopportune time, we sent them off with a meal of rice and pulse, i.e., we gave them only that and they went awysatisfied. (2) pulses cooked and eaten alone. Only children use the term in this meaning instead of *hoṛemandī*, *rārimandī*, *ramramandī*, etc.

II. intrs., to prepare rice and pulse : nādobu *dālimandīia*, naḅkebu jilu-

dali-utu

dal-paūda

mandiā.

III. trs., to give smb. to eat rice and pulse: kupulkodope *dālimandiked-koa* cipe jilumandikedkoa?

dālimandi-n rfx. v., to eat rice and pulse: nādoba *dālimandina*, nažkebu jilumandina.

dālimandi-q p. v., (1) imprsl., of rice and pulse, to be prepared: poroḥhulan, tikindo *dālimandilena*, aiuh jilumandilena. (2) prsl., to get rice and pulse to eat: kupulko moḍ sājko *dālimandilena*, moḍ sājko jilumandilena.

dali-utu used of a stew of pulses and grammatically constructed as *dālimandi*.

dal-jeko syn. of *dalhefo*.

dalkaō syn. of *daldalaō* (of plants and trees), but not used adverbially.

dalki syn. of *daldal*.

dal kuta trs., to beat with a series of rapid strokes of the stick.

dal-laki syn. of *dalhefo*.

daloḥ (Cfr. *daḥ*, *dapal*) I. sbst., a covering, the thatch covering a roof, the clouds overcasting the sky, etc.: hoēo hijulenci *daloḥ* soben oṭan-jana.

II. adj., covering: *dalcḥ* rimbil lelōtanreo sangin horam senṭana, dā kacim boroatana? Clouds are seen overcasting the sky and nevertheless thou startest on a long journey, art thou not afraid of the rain?

III. trs., (1) to put or throw a covering over smth., v. g., thatch over a roof without tying it: oṛa saūrite *daloḥtape*. (2) of clouds, to overcast the sky: rimbil goṭa sirmae *dalobakada*.

dalob-en rfx. v., to spread smth. over part of one's body: Rasoa! gucute mocaē *dalobentana*, Rasoa! lets his moustache grow over his mouth; tīte meḍmūāre *dalobenjana*, he hid his face in his hands.

dalob-q p. v., (1) to be covered with smth.: saūrite oṛa *dalobakana*. (2) of the sky, to be overcast with clouds: rimbilte goṭa sirma *dalobakana*.

da-n-aloḥ vrb. n., (1) the extent of covering: moca gucute *danalobe daloḥjana*, ili nūtanre soben garda gucurego ṭopeoa, his moustache has grown so much over his mouth that, when he drinks beer, all the solid particles stick in it. (2) the duration of overcasting: rimbil tisira *danalobe daloḥkeda*, misa jakeḍ singi kae leljana, the sky has been so much overcast to-day that the sun has not been seen even once. (3) the act of covering: musira *danaloḥte* oṛa kale *daloḥcabakeda*, in one day we did not cover the whole roof. (4) the clouds overcasting the sky: setara *danaloḥdo* jetekeṭejanci oṭanjana, the clouds which overcast the sky in the morning were blown off when it became hotter.

daloē-daloē, **daṛoē-daroē**, **doloē-doloē** vars. of *dhaloēdha'oē*.

dā-loṭon sbst., a rice-field in which the water remains at least till the end of December.

dal-paūda I. adj., of pulses, threshed thus far that half the pods have been split: *dalpaūda* ramṛako miḍsare dōepe, munuako eṭasare, put the half-threshed *Phascolus*

dal-rogođ

pulse on one side, and the unthreshed elsewhere. Also used as adj. noun : *dalpaūdakole* *dalrūratana*.

II. trs., to reach that stage in the threshing of pulses : *aūrige catā-cabaoa*, *dalbīriūa* *dalpaūdaakala*.

dalpaūda-g p. v., of pulses, to get half-threshed.

dal-rogođ I. subst., an infirmity or disease caused by frequent beating : *ne urire eṭa haṇdo hanva*, *dalrogođ* *mena* ; *dalrogođ/ee* *goṭjana*.

II. adj., diseased in consequence of being beaten too much : *dalrogođ* *uriko* *uūḍako* *poṭabaraoa* *aḍko* *takaūteroa*, cattle so diseased get skinless patches at the beginning of the rains and become quite exhausted. Also used as adj. noun : *miāḍ* *dalrogođ/ee* *kirinakaia* *goṭa* *denkoe* *joṛacabaakana*, we bought a bullock so diseased, it has skinless patches all over its back.

III. trs., to cause an infirmity or disease by beating too much : *uriko* *dalrogođ/kekoreko* *usyeat* *aoa*.

dalrogođ-g p. v., to get a disease or infirmity by being beaten too much : *iniā* *uri* *dalrogođakana*.

dal saṭārā trs., to beat earth hard by means of a stick : *honko* *banda-bandainuṭtanre* *aṛiko* *da'saṭārāēn*, when children play at making a bund, they beat the ridge hard by means of a stick.

dalsaṭārā-g p. v., of earth, to be beaten hard by means of a stick.

dalsi (Sad.) subst., a kind of basket, about 8" high by 6" wide ; smaller than the *dali* (Pl. XVI, 7).

dal-sođ trs., to beat with a stick

dama

so as to kill at once : *miāḍ* *urijā* *dalsodṭaia*.

dalsod-g p. v., to be beaten with a stick so as to die at once : *senderara* *nītirre* *ruṣoḍ* *dalsodokoko* (sacrificial formula), during the pursuit in the chase, may the game be clubbed and struck to death.

dala subst., used by small children instead of *daru*, tree.

daly-daly, **dalui-dalui** (See under *dalqdalq*) I. subst., the jerky shaking up and down of rather long hair, in entr'd. to *dalqdalq*, *daluḍdaluḍ*, used of long, dangling hair : *rum-tania* *dalydaly* *lette* *honko* *borokeda*.

II. adj., whose (head and) hair shakes up and down through infirmity : *dalydaly* *hoṛo* *hijutana*.

III. trs. caus., to shake one's head so as to make the hair go up and down : *honko* *botonamente* *ūbe* *daly-dalyjada*.

IV. intrs., of hair, to shake up and down jerkily : *iniā* *ūḷ* *dalydalytana*. *dalydaly-n*, *daluḍdaluḍ-n* rlx. v., same as trs. caus. : *motaitedo* *kac* *dalydalyntana*, *dukuge* *namakaia*.

dalydalu-gg, *daluḍdaluḍ-g* p. v., of hair, to be shaken up and down jerkily whilst husking, hoeing, etc. ; *darūlarugotankoā* *ūḷ* *dalydaluḍgoa*.

dalydalytan, *dalyge*, *dalyleka*, *daly-kendaḷyken* *daluḍdaluḍtan*, etc., adv., shaking one's hair up and down jerkily : *dalygee* *ruṛuṛatana*, *calutana*, *sirgunjao* *dalyjada*, *niraujada*, *eklatana*.

da'-undulpundul var. of *dalenḍel-penḍel*.

***dama**, **damna**, **damua** (P. *damāna*

dama

da-ma

kettle-drum; Or. *damua*) syn. of *nagëra*, sbst., a kettle-drum. (Pl. XXVII, 4). The iron kettle-drum has an inner iron frame (A. of fig. 4), the opening of which measures about 1', the height being about 9". The skin is fixed to the iron ring that runs around the frame. The whole of this frame weighs about 8 lbs. Cow or buffalo hide is used for it. There are also kettle-drums having a terra-cotta frame (fig. 4). In both kinds there is a small hole at the bottom for the purpose of pouring oil on the inner side of the hide so as to prevent it drying up. The black spot in the centre is a coating made of a mixture of sal resin, oil and the pulp of the tamarind fruit. Ordinary bee's wax may be used instead of the sal resin. This coating is meant to amplify the sound of the drum, which is beaten with two sticks thicker than a man's thumb. The terra-cotta drums are protected by three leather rings which hold the drum-skin and by a kind of network surrounding the terra-cotta kettle.

dama (A. *dam*, blood) sbst., cough with spitting of blood. It is considered fatal by the Mundas.

***da-ma, da-su** or **tul-a-etel** sbst., a marriage ceremony following on the *siridarirakah* and performed in the absence of the bride and groom whilst these are engaged in the *sasagosa* and *jagada* ceremonies. They are represented by the two waterpots of which anon.

It is meant to signify the husband's right to punish with death the infidelity and violation of his wife. The descriptions given in different parts vary to some extent. The one given by S. Ch. Roy in *The Mundas And Their Country* on p. 419 under the heading *da au* or *tul-a-etel*, was evidently given from mere hearsay or was reported very carelessly. It differs too much from the current accounts, and as it stands, it renders the most essential part of the ceremony, viz, the cutting of the water, quite impossible.

The ordinary version, which includes the *siri duri rakah*, is as follows: After the *sasagosa* ceremony the party of the bridegroom, starts preparing rice flour cakes baked in oil. This rice flour is a part of that which had been prepared by two fasting girls on the day on which the *mandoa* (arbour) has been made, or more precisely, the remnant of the flour prepared on that occasion at the groom's place is mixed with the remnant of the flour prepared at the bride's place. The first cake made is, in some parts, called the *sagun lad* (the augury cake) because, they say, the manner in which it cooks presages the course of life the couple are going to have; if it cooks quietly and evenly their lives will be quiet and blessed with a numerous offspring. They will have trouble if it cooks unevenly and noisily. At cock-crow two maiden sisters or cousins of the bride who keep fasting, take two new earthen

waterpots. In the village of the bride one of these waterpots has been brought by the groom's family. In the village of the groom the ceremony is repeated with two waterpots from the groom's house. One or the two maidens may be replaced by wives of elder brothers of the bride provided their husbands be still alive. When the ceremony is repeated in the groom's village they must belong to the groom's family. They put on their heads two quite new pot rests made of fresh palm-leaves, and on these the two waterpots are placed. They take along with them some pearl-rice got from both the groom's and bride's houses, some fresh cotton thread, some rice flour, some red lead and some of the newly baked cakes. A third woman carries a bow and arrows and a junior brother or male cousin of the bride, some 10 years old, accompanies with an unsheathed sword. Then they start to the village well, the two girls with the waterpots preceding. They are accompanied by Gasi musicians and a number of female guests. In the groom's village, when the ceremony is repeated there, it is his junior brother or cousin who carries the sword.

On their arrival at the spring a *kār-ni* (a woman taking active part in the ceremony) draws water from the spring by means of a brass bowl and sprinkles it on an oblong spot to the East of the spring. This she levels with her hand and makes in it

two depressions to receive the bottoms of the waterpots. Then she, or one of the maidens who have fasted on the day when the *mandua* (arbour) was made and who have then ground flour, takes some of this same flour mixed with water in a leaf cup and sprinkles it over the oblong spot. The *kār-ni* also makes six balls of mud which she puts in a leaf cup in the middle of the western side of the levelled spot. Then she, or the same maiden, sprinkles also some flour water over these mud balls and afterwards makes three oblong marks of red lead, first on the wall or side of the spring, then on the levelled spot to the West of each of the two depressions. Under these marks she traces a second set with liquid dough. The two girls who have brought the waterpots then take off the two cakes with which these were covered and, handing them over to some matron, fill their pots by plunging them in the spring. On taking them out they may not rest them on their knee as is otherwise the custom. They do not take them on their heads but put them at once in the two depressions. On these pots also similar daubs of red lead and dough are made facing the West. Then the pots are tied together by the neck with a treble coil of new, uncooked cotton-yarn. Up to this moment nobody may touch the balls of mud. Now it is the turn of the boy with the sword to get daubed, with dough only, not with red lead,

He gets 4 horizontal handprints, one on each shoulder and one in the middle on the chest and on the back. The blade of the sword gets also 3 similar daubs just below the hilt.

A *kārni*, i.e., one of the women who take an active part in the ceremony, takes then the sword from the boy's hands and puts it down resting with its point on the ground and with its hilt on one of the waterpots. She takes it up again and restores it to the boy who, standing with his back towards the pots and holding it with both hands, points it down backwards. As he cannot aim properly, the *kārni* directs the point so that it reaches and cuts the water, first 3 times in one of the pots, and then 3 times also in the other. This ceremony being finished before they return to the village, the matron who has kept the two cakes breaks them into bits which she distributes amongst the children gathered there. The *kārni* now frees one of the waterpots from the treble coil of thread, to enable the two girls to put them on their heads and carry them to the house. In lifting them they may not let them rest on their knees, and they do not carry them in the ordinary slanting position, but straight. A cloth dyed with turmeric is thrown over the pots so as to cover them both. For this, in the bride's village, they use the *jialedera* or the *engabageliq*; but when the ceremony is repeated in the groom's village, some other cloth is used. Since the two girls,

whilst heading the procession on its return to the village, walk or dance side by side, close to each other, this cloth remains spread over the pots all along the way. They begin to dance only, when they approach the village, where the path being broader and more level, allows them to take a dancing step.

Having reached the entrance to the courtyard they are met by the mother of the bride and the wives of the bride's elder brothers. These submit the pots and the water to a superstitious practice intended to counteract any spell or evil eye affecting them inasmuch as one of the pots represents the bride and the other the bridegroom. The two girls continue to hold the pots on their heads. The mother of the bride takes a pinch of mustard seeds, lifts it towards the pair of pots (not towards each in turn), and throws it on live coals brought from the house on the blade of a hoe. She does this three times without saying anything. Then she takes, 3 times also, one of the mud balls made near the spring. After lifting them towards the pair of pots she does not put them on the fire but throws one to her right, the following to her left and the third behind her back, not however in the direction of the house. When she has finished, the wife of her eldest son generally repeats the same ceremony. At the *dqan* in the bridegroom's village it is performed by his mother and the

dāmadūm

wife of his older brother. The two maidens are now allowed to enter the courtyard with their pots and they put them down on a string bed placed on the side where the *dulda* will presently take place. For their trouble they receive each one anna contributed by both families even when the ceremony is repeated in the groom's village.

Another version of the same ceremony states that, together with the two girls carrying the new waterpots to the village spring, there goes a man carrying two new waterpots in nets hanging from a pole. When the four waterpots are filled with water the women daub this man with a mixture of rice flour and water. Then he stands with his back turned to the waterpots and instead of the sword mentioned in the above version he takes a *kapi* (small battle axe) in both hands raises it over his head and lets it hang down into the water just as the boy did with the sword. One of the women then cuts the water five times in each of the four waterpots.

Whilst the procession is returning home, as stated above, one woman brandishes the sword or the axe, and the others make similar gesticulations.

dāmadūm Has. (Sad. *damāna*) adj., half-witted, simple half-cracked. Also used as adj. noun: *nī okoren dāmadūm*?

dā-mahara Nag. **dā-māra** Has. syn. of *haigūpini*, ltly., the fish-

damcu-damcu

herd, sbst., the Water-Scorpion, *Ranatra* sp.: *damāra* cokekoe dem-dakoa, the water-scorpion catches frogs by closing its forelegs around their waist.

dā-mandi Has. syn. of *tenda* Nag. I. sbst., rice-water.

II. trs., to prepare smth. with rice-water: *utu damanditam*.

damandi-g p. v., to be prepared with rice-water: *ne utu hupinge dymandikana enate kā dibadobojana*, little rice-water has been added to this stew, that is why it has no consistency.

damārai, **damb ai**, **damrai** Kera. (Sad.) syn. of *uŋila*, *uŋila* Nag. *gurikauci* Has. sbst., a rather small basket used to carry fresh cowdung (Pl. XVI, 5).

damaŋa Ho var. of *dumaŋa*.

damārā, **damrā** (Sad.) sbst., a small earthen vessel for oil (Pl. XXV, 7): *damārā enado sunumko gosonteŋa*, a *damirā* is an object used when rubbing one's body with oil.

dambrai var. of *damārā*.

dambiri (II. *damrī*, the eighth part of a pie) sbst., the fourth part of a pie: *dambiri hisahre kajitana*, *leldo kā lelōtana*, the term is used in counting, but there is no coin of that value, ltly., it is not seen.

damcu-damcu, **daŋca-daŋca** (Cfr. *damcum*) I. intrs., of horses, bullocks, buffaloes, to gallop, in entrē. to *daŋdaŋca* and variants, used only of horses: *damcudamcujudae*.

II. trs. caus., to cause a horse bullock or buffalo to gallop: *sadomu*

damcum

dampor

damcundamentia.

damcundamen-n rlix. v. same as intrs.

damcundamentan adv., at a gallop.

damcum, damcna (Sad. *damcum* jack) intrs., (1) to leap over, used, v. g., of water in a rapid stream, leaping over stones and rocks. (2) to play at leapfrog.

damcum-en rlix. v., to leap, to gambol, to jump.

damcum-g p. v., to be leapt over, to be crossed with a jump.

damcum-parom, damcun-parom trs., to leap across or over something. *sadom bakji damcunparomig.*

damcumparom-g p. v., to be leapt over or across.

dandukār, dandukara, tabtukār, tabtukara, tamtukār, tamiukara I. abs. n., the necessity of (1) walking too fast. (2) walking fast in the dark: *urungorele hejanjana taom marana dandukararele tojana* (or *marana dandukarale namana*), we were late in starting, later on we have had to walk very fast.

II. trs., (1) with *sen* as d. o., to go too fast or to walk fast in the dark: *sen puragela dandukarakeda, enate jarele todbaya dakunuibarajana*, we walked very fast so that we often stumbled or put our feet into holes. (2) to cause snb. to walk too fast: *okoe dandukarakedpea, asitirtepe senkedredo kaci baijana?* Who made you walk so fast? Would it not have done to walk leisurely?

dandukōr-en, etc., rlix. v., to walk too fast or to walk fast in the dark: *jetao kae enlakedha, tlege taba-*

tabekal u mentele dandukaranjana;

kabu tamtukarada, pa'u tobaegea.

dandukōr-g, etc., p. v., to be in the necessity of walking very fast: *opkorodo urungore alope manegana, incaa kape dandukōror*, another time do not dally at the start, then you will not have to walk so fast.

III. adv., with or without the affs. *g* or *tan*: *latal-kee nu'atata, da hijetani tamtukarataale hijjena.*

damdum (II. *dhamdhamānā*, to make a noise with the feet) intrs., to stamp hard when walking; to walk with a heavy step: *damdumj-tae.*

damdum-en rlix. v., same meaning.

damdumtan adv., with heavy step: *damdumtan senbayajada.*

damjumaō Nag. (See under *dāmudān*) syn. of *ak'ak'ō*.

da-mejre adv., at the near approach of the rainy season, i.e., after the 10th of June, just a few days before the monsoon is expected: *sorogorog lo'naako da-mejre kako hejjea*, when the rainy season is due in a few days they stop summer sowings of rice in those fields in which there is water nearly the whole year.

damkaō var. of *dhamkaō*.

damkom sbst., a young bull or bullock having only two or four teeth, in contrd. to *petari*, a heifer with two or four teeth.

damna var. of *dama*, kettle-drum.

dampor, damporo Nag. syn. of *tal'kor* Hes. I. sbst., the noise made by a door either when it hits the frame in shutting or when it hits

dampor-bagel

the wall in opening: *duarra damporom aiumla ci?*

II. adj., with *sari*, same meaning.

III. trs., to slam a door or open it so that it hits the wall: *okoe duare damporokeda?*

IV. intrs., of a door, to slam or beat noisily against the wall: *duar damporkena.*

dampor-p, *damporo-p* p. v., of a door, to be opened or shut violently: *duar damporolena.*

damporken adv., with the noise described: *sursa rööqken saria, kapata damporken saria*, the hinge creaks, the door slams.

damporkendamporken adv., with the noise described, (one door repeatedly).

dampordamportan adv., with the noise described, (several doors)

dampor-bagel, **damporo-bagel** trs., to slam a door or open it so that it knocks against the wall (once and suddenly): *duare damporobageikeda.*

damporbage'-p p. v., of a door, to be handled as described.

damral var. of *damāra*.

damrā var. of *damārā*.

damsaō var. of *dāmsaō*.

damua var. of *dama*, a kettle-drum.

damul (Sad) I. sbst., transportation of convicts: *damule namkeda*, he has been condemned to transportation; *damu're cimin sirmae taikena?* How many years did he remain transported?

II. adj., with *horo*, a transported convict: *damul horoko taramarako eutiqtana*, some transported convicts

dana

are set free (after a time).

III. trs., to transport convicts: *sarkār Birsalāraire cimin horoe damulkedkoa?*

damul-p p. v., to be transported as a convict: *Birsa kae damullena*, Rancire hasutegee goḡjana.

dān (II. Sad) I. sbst., a free gift: *dāne oḡwakeda*, he made a gift.

II. adj., with *paḡsa*, alms: *Biṭili-saōbaḡ hatare etōāretōār dān paḡsa namqtana*, every Sunday, alms are to be got at the residence of Mr. Wh.

III. trs., (1) to give as a gift: *miḡhisi takae dānkeda*. (2) to give in alms: *liōē horokore miḡhisi takae dānkeda*, he distributed 20 Rs in alms to the beggars.

dān-p p. v., (1) to be given as a gift: *māḡ urī dānjana*. (2) to be distributed in alms.

dānge, *dānte* adv., with *senḡ*, to be given as a pure gift: *mōḡe takaina omamtana, ju, nea dānge* (or *dānte*) *senḡka*, I give thee 5 Rs. which thou mayest keep for good.

dānse adv., with *dān*, used only in replies; to give as a pure gift: *ne miḡhisi taka dānserḡ dānkeda*.

dana syn. of the enclitic *do* in addresses to women.

dana (II. *dāna*) I. sbst., grain or pulse given as food to quadrupeds, in cntrd. to *sara*, food given to birds: *sadomdanape isinkeda ci?*

II. trs., to give grain or pulse

dana

as food to quadrupeds: tara ramra
danaēpe, tara utāip.

dana, **danaka**, **da apoja** (II. *dāna-
poja*) sbst., the stomach of man
and mammals, the first stomach
of ruminants, in contr. to *uka*,
the crop or first stomach of birds;
dhimsapoja, the second stomach of
ruminants; *rembej*, the manyplies
or third stomach of ruminants;
joroēpoja, the small intestines;
tundupoja, the rectum: ne k pa
danaka maraēga, ka bitaboa.

danaka I. sbst., var. of *dana*
danapoja.

II. adj., with *horo*, a man with
a protruding stomach: miŋ *danaka*
horo bar kalumandij ūhaōcabala.
Also used as adj. noun and nick-
name: nī okoren *danaka*?

danaka-2 p. v., to get a protruding
stomach: ne horo *danakakura*.

dana-minjo, **dana-minju** syn. of
gurgur and *birminjibasa*, which
see.

danara I. sbst., (1) a screen,
smth. which hides one: *danara*
ocotam. (2) with a locative affix,
a place behind smth. or smth.,
a hidden or screened place, a hid-
ing place. See end of article.

II. trs., (1) to put out of sight,
to prevent from being seen: daroga
*alokao lelemente neiko danaralab-
eme*, put these things quickly
out of sight so that the sub-in-
specter of police may not see them;
bati alope danaraea, do not stand
between me and the lamp, do not
stand in my light. (2) to prevent
from seeing by standing before

danara

smb., to cut off smb's view: *alom*
danarānra. Note the sayings: (a)
hu s'a labole *danarakele*, we
made a hole of two maunds of
paddy. (b) *Raōra'ara n aībo*
manjū, In liti kin, qoko danarā-
ke, the old Raka died at night,
they buried him at about ten in
the morning.

danara-2 rlx. v., to hide oneself
behind sb. or smth.: *alom danara-*
eaoko kima.

dara-2 repr. v., (1) to cut off
each other's view: *alope dararaea*,
aōrruko d'roo t'io nrenko t'ia-
goupe, imtao tamra l'ibēsoa,
do not cut off each other's view,
let those who are in front sit
down and those who are behind
stand, then the performance will
be seen all right by everybody.
(2) to stand, or sit, in each other's
light: *bati alope dararaea*, *dub-*
biarkeate parōpe, do not remain
in each other's light, read sitting
around the lamp. (3) sbst.,
a hiding place: *tebadoko tebaked-*
lea, mendo dararae namla ena-
menteko paro ujana, they did indeed
come up to us, but as we had
found a hiding place, they passed
on.

danara-2 p. v., (1) to be hidden
behind smb. or smth.: *alo hatu en*
burate danarakina. (2) to have
one's sight or light intercepted:
bati danarakana.

danaralanra, *danaradanara* adv.,
with *seog*, under cover, hiding
behind things.

N. B. The locative cases may be

used as postpositions and, may stand as intrs. prds. with inserted prul. sbjs.

danaxāte, *danaxēte* from behind smb. or smth. : *daromdo kae daromkia*, *danaxātee tuiakia*, he did not attack him openly, but shot an arrow at him from a hiding place ; *entedo daru danaxāteko urunjana*, then they came out from behind the trees.

danaxre behind smb. or smth. : *danaxre duhmo*, sit down so as to be screened from view *akri danaxrekoa*, they are behind that hedge.

danaxte to the place behind smb. or smth. : *kula urunqolge daru danaxtekojana*.

danaxsate to a place somewhere behind smth. This is used intrsly. with the meaning of to go for a call of nature : *danaxsatia*, *danaxsqkonix*.

danax-au trs., to come hiding or screening smth. the whole time : *bati danaxaume* hočojada, bring the lamp screening it against the wind ; *kapii danaxau'q*, he came keeping his axe out of sight.

danaxau-n rflx. v., to come on hiding oneself : *danaxauntanae*.

N. B. This word is used in the meaning of to go for a call of nature in the sentences : *danaxaukqair* ; *danaxauntia* ; *danaxauntce senq-tana*. In these, *au*, *aun*, mean : to come back (after having been hidden).

danax-idi trs., to go away hiding or screening smth. the whole time.

danaxidi-n rflx. v., to go away

hiding behind things.

danapoša (II. *dānu-pota*, ltly., the grain stomach) sbst, var. of *dana*, *danaka*.

danda var. of *dhanā*.

danda occurs in trs. cpds. like *kulidandq*, *herdandq*, etc., syns. with *kulidandari*, *herdandari*, etc., to ask, sow, etc., against hope, with little hope. See *dandari*.

dandaq-dundud var. of *andaq-duadud*.

dandač-purač, **danda-pura**, **danda-pura** Nag. **danda-punda** Has. (Sad. *dandapura*, *dandurpura* ; Or. *dandabindar*) I. adj, with *ūh*, *bq*, *hoŕo*, tousled, dishevelled. Also used as adj. noun : *ama dandapunda* (or *dandopundako*) *nakibēstam*, comb decently thy tousled hair ; *he dandapunda nārakantei ju* ! Thou dishevelled one, go and wash thy hair with clay.

II. trs., with *ūh*, *bq* (not *hoŕo*) as d. o., to dishevel, to tousle someone's hair : *honko kekrate inia bqko dandapundokeda*.

III. intrs., of hair, to ruffle : *nakidoe nakila*, *jati enkan dandarcage*, *aetege ūh dandapundatana*, he has combed his hair, but he is such a wiry-headed fellow, his hair ruffles by itself ; *bq dandapundare*, *mena jaŕasunum* (song), if thy head be tousled, there is castor-oil to comb it with.

dandačpurač-n, etc., rflx. v., to dishevel one's hair : *dupildupilte ūbo dandopundanjana*.

dandačpurač-q etc., p. v., to get tousled, dishevelled : *ama ūh cilekato*

danda-giri

dandapundaakana ? nīdoe *dandaē-puraēgiriakana*.

dandaēpuraēge, *dandaēpuraētan*, etc., adv., (1) dishevelled-like : *iniā bō dandapundatan lelōtana*. (2) with tousled hair : *durumakane taikena*, kaēomtele rāļoi utūturātane biridlenci *dandapurātane* uruālena he was sleeping, we called him suddenly, he rose in a hurry and came outside with his hair all tousled.

danda-giri var. of *dhandagiri*.

dandal-daru subst., *Xylo ma longifolium*, Clos. ; Bixineae,—a large shrub or small tree with long thorns, serrate leaves, and small deliciously scented flowers.

danda-panda var. of *dhandapanda*.

danda-punda var. of *dandaēpuraē*.

danda-pura, **danda-puṣa**, variants of *dandaēpuraē*.

dandāra-dundūru, **dandar-dundur**, **dandāra-dundūru**, **dandaṛ-dundur** variants of *dhandāradundūru*.

dandāraō, **dandraō** var. of *dhandāraō*.

dandarcā syn. of *dandara*, *dandāu*, I. adj., with *bō*, *ūh* or *hoṣo*, of hair, rough, wiry ; with rough, wiry hair : *dandarcā bō nakileroo kā gaēoboa*, stiff hair cannot be smoothed down even by combing it ; *miad dandarcā buṛia piṭhorareṇa namliā*, on the way to the market I met an old woman with wiry hair. Also used as adj. noun and nickname : *dandarcāko lataḅgiriṭaibe*, *nakileroo tinaguruaroa* ; he *dandarcā*, *kotom-tana* ?

II. intrs., of wiry hair, to stand on end : *iniā ūh nāge nakilena*,

dandari

nāge dandarcātana.

dandarcā-ga p. v., of hair, to grow wiry : *iniā ūh dandarcāakana*, he has wiry hair.

dandarcage, *dandarcange*, *dandarcagege* adv., (1) wiry-like : *dandarcage lelōtana* it (the hair) looks stiff. (2) with stiff hair standing on end : *dandarcagee senbarātana*.

da idar-dundur var. of *dhandāra-dhanduru*.

dandari I. aḷj., occurs in the phrase *dandari kajige*, it is a mere supposition ; it is a case of maybe yes, maybe no ; there is not much hope : *tisiā ṭaka na nṛo merombu kiriaia*, *namoa ci* ?—*dandari kajige*. II. trs., occurs as first or second member of ēpd. prds., with the meaning of : against hope or with little hope : *kulidandariṭipe*, *dandarikuliṭipe*, ask him though there is no hope, or but little hope, of his answering.

dandari-g p. v., occurs in the p. v., of the same epds. : *jaṛ herdandarijana* (or *dandariherjana*) *miadmiaddo omonakana*,—apeo apo aminaa *bugin hitape enkakeda*, *aeun ote banoa ci* ? The seeds were sown against hope (in bad soil), nevertheless some have come out. —You too have treated like that such good seeds (i.e., you should never do so with such good seeds), have you no good soil ?

dandari-n rfx. v., occurs, in the same meaning, as affix to intrs. prds. : *tisiā pāica asibu sena*,—hela, *tisiagapa kā namōtana*,—iminreobu

dandăra-dunduru

sendandarina, to-day we will go and ask for a loan.—But no loans are given nowadays.—Nevertheless we will try against hope.

III. adv., also with the aff. *ge* (1) modifying any of the prds. to which *dandă* and *dandari* may be affixed, against hope or with little hope: *dandarigele arctana*, we bale out the water for catching fish, but we do not think that there are any fish here. (2) not in earnest: *dandariî hējada*, he says yes without intention of keeping his word; *dandarigee gitakana*, he feigns to be sick; *dandarigee kristānana*, he is a Christian in name only. (3) by a trial of luck, by a random venture: *dandariî kuli-leka, lēreo, kārco*, I will venture the question, be the answer what it may; *dandariî gosleka ne ranu, gonogreo, kă gonogreo*, I shall apply this remedy to try my luck, whether it has any effect or not.

dandăra-dunduru, dandar-dundur variants of *dhandăradhunduru*.

dân-dati, jingle of *dân*, used as subst., trs., and in the p. v.

dân'rađ var. of *dhandărađ*.

dani poetical interjection of surprise:

Datarom, măt, kiriamre, cuțukom nurete.

Paēla, măt, kiriamre, racakom jogete.

Dani! măt, nama jumburi, cuțukom nurete,

Dani! măt, nama caēla, racakom jogete.

dantu

When they buy thee a sickle, O girl, thou usest it to dig up mice. When they buy thee a breast cloth, O girl, thou sweepst with it the courtyard (thou letst it drag along the courtyard). Hullo! girl, art thou so gluttonous, that thou diggest up the mice? Hullo! girl, art thou so pleasure-sick, that thou letst thy cloth drag along the courtyard (when dancing)?

dăni (Sk. *dhāni*) subst., an early variety of rice, sown on high fields and sometimes mixed with the late rice sown in low fields, from between which it is then reaped as soon as it is ripe.

dania trs., to lift smth. with a stick passed in his *payahora*, i. e., passed between his *butoș*, loin-cloth, and his back where the *butoș* passes like a rope between the buttocks: *hănhonkre miadniko daniatja, lotoș siduterjana*.

dania-g p. v., to be lifted in that manner: *ne hon daniatene lotoș oduterjana*.

dănj, dănje var. of *dhănj*.

dăn-kurji var. of *dhănkurji*.

dansa var. of *darna*. The same metathesis occurs in *sansa*, var. of *sarna*.

danta (Sad. H. *dant*, tooth) subst., the tusks of elephants and wild boars.

dantu (Sad.; H.) poetical syn. of *datula*, adj., with protruding front teeth:

Babudo malua, mătdo dantu,

Tirilikira bailikira babutakirado.

The boy has no teeth in front, the girl has protruding front teeth, let

danu]-danu[n

us rub well with turmeric oil the boy and his bride. This is sung as a joke at marriages whilst the groom and bride are anointed with turmeric oil. The last verse in ordinary talk would be: babutakina-dobu tiribaikina.

danu]-danu[n rfx. v., or *danu]-danu[n* rufu, a jingle describing the motions of the body in husking rice with a pole.

danuka-uku, danuk-uku var. of *danukaduku*.

danuku-ban var. of *dhanukubān*.

da (Or. *dhāḍ*) var. of *dua*, syn. of *sa*, times: *upunda*, four times.

da emphatic particle, generally standing independently and not as mere affx.: (1) indeed, of course, forsooth, to be sure: *hēge da*! Yes, of course! *okoe enkakeda*? *Samuge da*, who said so?—*Samu*, of course. (2) added to explanatory clauses and followed by *orq*, because: *ne uḍ jomoa ci kā*?—*kā jomoa*, *bisiana da orq*, is this mushroom eatable?—It is not eatable, because it is poisonous. (3) preceded by the enclitic *ge* and replacing the copula in prds., perhaps: *tisine hijgeda* he may come to-day.

dā subst., the lighter sound of the *duma* drum, as distinguished from *dū*, its heavier sound: *dumara dā taḍkaakana*, *dūdo kā*, *enado sandisare bēge saritana*, *engasado kā*, the lighter sound of this drum is all right, but not its heavier sound, i.e., it sounds well on the side called 'male' but not

daḡra

on the side called 'female'.

daḡa-daḡa var. of *damey-damey*.

ḡanda (Sad.) syn. of *dandara*. **daḡa-daḡa**, **daḡar-daḡar**, **daḡarken**, **daḡarḡeka** see under *daḡadaga*.

daḡi (Sad. *daḡor-daḡor*) trs., to lift up a child catching it under the arms and making it dance at arms' length in the air: *hon daḡi-taime*.

daḡi-q p. v., of a child, to be lifted and made to dance like this.

daḡōra poetical form of *daḡra*.

daḡōri, daḡūri poetical form of *daḡri*.

daḡōri-n, daḡūri-n rfx. v., poetical parallel of *kamirīn*:

Engamgore goḡjanre, māīnam dikukamirīnana, māīna,

Napumgore sirijanre, māīnam sargadaḡvūrin.

If thy mother, O girl, come to die, thou wilt engage thyself as maid to the zamindars, O girl. If thy father come to disappear, thou wilt become the maidservant of the Sargas.

daḡra (Sad.) I. abs. n., the time of youth: *daḡrare-bar mon-jakede gojad taikena*, when he was young he would carry up to two maunds.

II. adj., with *koḡa* or *hoḡo*, a young man, a youth: *daḡra hoḡoko miḡ monāte lāko gōea, baram hoḡokodo kako daḡia*. Much used as adj. noun: *haturen daḡraḡo buruteko-jana*.

III. trs., occurs in the cpd. *asul-*

daŋgra, to bring up to manhood.

IV. intrs., in the df. prst., to be a youth : *daŋgratana* cin haranta-na, naminan mârîtem sentana ? Art. thou a young man or an old man, that thou walkest so slowly ? *daŋgra-n* rlx. v., though not a young man, to behave like one : *lelîpe en haran tisinae daŋgrantana* ! *daŋgra-g* p. v., (1) to become adult, to attain the age of a young man, to reach the marriageable age : *aûrî daŋgraoa* ; *daŋgraakanae*. (2) in the cpd. *asuldaŋgra-g*, to be brought up to manhood.

daŋgrage adv., with *lelî-g*, like a young man : *diindo isûi dinakana enreo daŋgragee lelîa*, though already very old he looks quite young.

daŋgra-daŋgriko collective noun, the youths and maidens : *su-unlanre daŋgradanagriko durako epeŋora*, when dancing, the youths and maidens sing alternately.

daŋgra-jaer sbst see under *jaëur*.

daŋgri feminine of *daŋgra*, constructed in the same manner.

daŋgri-buŋi, sbst., the fruit of *gurundabû*, *Hyptis madablota*.

daŋgri-naca sbst., *Hyptis suaveolens*, Poit. ; Labiatae,—a very common, strongly scented, rigid annual herb, 2-4 feet high.

daŋgûri var. of *daŋgôri*.

daŋka-daŋka, **daŋkaŋ**, **daŋkaŋ-daŋkaŋ**, **daŋkuŋ**, **daŋkuŋ-daŋkuŋ**, **daŋkûru**, **daŋkuru-daŋkuru**, **daŋka-daŋka**, **daŋkaŋ-daŋkaŋ** Has. **daŋkere** Nag. (Sad. *daŋkur*) I. sbst., of men, a limp consisting in

the fact that one rests heavily on one foot and lightly on the other, which is hurt. (2) of animals, a limp with one foot : *ne keraŋ daŋkaŋ aûri hokaoa*.

II. a lj., affected with such a limp : *miad daŋkaŋ keriko h raujaia*.

III. intrs., to limp as described : *tisindo puragee daŋkaŋjada*.

daŋkadanaŋka-n, etc., rlx. v., to limp as described : *holado naminan kao daŋkaŋtan taikena*.

daŋkaŋ-g, *daŋkuŋ-g*, *daŋkur-g*, *daŋkûru-g* or *daŋkaŋbagel-g*, etc., (not in the reduplicated forms) p. v., of men, to make a false step so as to lean over and fall or nearly fall ; to miss one's footing ; to put one's foot into a hole : *nubare sentinŋ nalire daŋkaŋŋenciŋ tombôjana*, walking in the dark he stepped into a drain and fell on his face.

daŋkadanaŋka and the other reduplicated forms, with or without the affss. *ange*, *ge*, *tan*, *tange*, adv., with the limp described : *daŋkaŋdaŋkaŋtane* sentana or *nirtana*.

daŋkaŋken, *daŋkuŋken*, *daŋkurken*, *daŋkûruken* adv., with *rikaŋ*, same meaning as *daŋkaŋ-g* and *daŋkaŋbagel-g*.

daŋkadanaŋka-au, **daŋkaŋ-au**, etc., intrs., to come on limping as described under *daŋkadanaŋka* ; *daŋkuŋaujadae*, *daŋkuŋauntanae*.

daŋkadanaŋka-idi, **daŋkaŋ-idi**, etc., intrs., to go away limping as described above.

daŋkadore (Sad. *janakajore*) trs. caus., to cause one to reel or stagger tipsily : *ili daŋkadorekŋa ci arki* ?

daŋkadore-n rlx. v., to stagger or reel tipsily.

daŋkadorelan adv., with *ten*, to reel: bu'akan hoŋoko *daŋkadoretanko* senea.

daŋkaŋ, *daŋkaŋ-bageŋ*, *daŋkaŋ-ŋaŋkaŋ* see under *daŋkaŋdaŋkaŋ*.

daŋkere-dankere var. of *daŋkaŋdaŋkaŋ*.

daŋkuŋ, *daŋkuŋ-bageŋ*, *daŋkuŋ-ŋaŋkuŋ* see under *daŋkaŋdaŋkaŋ*.

daŋkuŋ, *daŋkuŋ-bageŋ*, *daŋkuŋ-ŋaŋkuŋ* see under *daŋkaŋdaŋkaŋ*.

daŋkuru, *daŋkuru-bageŋ*, *daŋkuru-ŋaŋkuru* see under *daŋkaŋdaŋkaŋ*.

daŋkuru-daŋkuru I. sbst., the sound of the mechanical rice-pounder, called *diŋki*, when it is worked rapidly: okoŋa oŋare *daŋkurudatŋkurun* aŋumŋtana?

II. adj., with *sari*, same meaning *diŋkiraŋ daŋkurudatŋkurun sari siŋa simko raŋteŋa aŋumŋa*.

III. intrs., to cause the production of this sound, to work the *diŋki*: iminaŋge *daŋkurudatŋkurunŋe*, nādo herŋdtepe, husk no more to-day, go and weed now.

daŋkurudatŋkurun-ŋ p. v., of the *diŋki*, to be worked, to be caused to produce this sound: diŋki padaŋare *daŋkurudatŋkuruna*.

daŋkurudatŋkurutan adv., with *rurun*, *sari*, making this noise.

daŋsi trs., (1) also *daŋsibaŋi*, of a bear, to stand erect and so throw a man down with the forepaws: buŋi *daŋsikŋa*, buŋi *daŋsibaŋikŋa*. (2) also *daŋsiaŋgu*, *daŋsiuŋu*, used in jokes and in displeasure (a) of a

man, to climb on a tree and shake down the fruit: uliŋ *daŋsikedā*. (b) of a fowl, to jump or fly on smth. and cause it to fall: acaŋga dōakan ŋuŋki miadŋ eŋgasim *daŋsiaŋgu-keda*. (3) poetical parallel of *ruku*, to shake down fruit.

daŋsi-n rlx. v., used in displeasure, (1) of men, to climb on a tree. (2) of fowls, to jump or fly on to things: ne sim jūnare *daŋsibana*.

daŋsi-ŋ, *daŋsiaŋgu-ŋ*, *daŋsiuŋu-ŋ* p. v., (1) of fruit, to be shaken down: goŋa lagaŋcaŋ uli tiŋa *daŋsilena*. (2) of men, to fall in a pit; rarely, to fall from a tree: huŋaree *daŋsilena*; daruŋtee *daŋsijana*. (3) of smth. on which a fowl jumps or flies, to be caused to fall down: sim acaŋgaree rakabŋjanci miadŋ ŋuŋki *daŋsijana*.

da-n-aŋsi vrb. n., (1) the quantity of fruit shaken down: uliko *danatŋsiŋ* *daŋsikedā* miadŋ daru jakŋd kac poco-keda, he shook down so many mangoes that he did not spare a single tree. (2) the bad way in which one falls in a pit: *danatŋsiŋ* *daŋsijana* maeŋge bagraŋuterjana, he fell so badly that he hurt his back altogether. (3) the fruits which have been shaken down: ne ulido holara *danatŋsi*, these are the mangoes which were shaken down yesterday.

dað (A. *dahr*) syn. of *lāti*, I. sbst., a chance, an opportunity, favourable circumstances: tiŋa nī dandegra *dað* namakana, this time we have got the opportunity of fining him.

II. trs. caus., to give a good oppor-

daḍa

tunity : magecandṛaḥ da gorako
sīmente kūbe daḍbua, the rains in
January will give us a good oppor-
tunity for ploughing the high fields.
Note the idiom : tisira rimbil lanoa
hai barāsira (or hai barāsimente)
kūbe daḍakada, the weather is
very favourable for fishing with a
line, there are no clouds.

daḍ-ḡ p. v., of a chance or oppor-
tunity, to offer itself : senderareḥ
tisira khūḥ daḍakana, kae hoḥoḥada,
to-day there is a good opportunity
for hunting : there is no breeze.

daḍa var. of daḍ, but only as sbst.

daḍa var. of daba, dabi.

daḍa (Sad.) I. sbst., each of the
successive layers of mud in the
raising of a mud wall. These layers
are about 9 inches thick : miad
daḍa rōrojanate eṭa daḍa tapagoa,
when one layer has dried, another
is put on top ; pacri cimin daḍape
haraakada (or salanginkada) ?
How many layers high have you
raised the wall ?

II. trs., to bring a mud wall to the
height of so many layers : pacri
ciminape daḍakada ?

daḍa-ḡ p. v., of a mud wall, to be
raised so many layers : pacri ciminape
daḍajana (or cimindaḍajana) ?

daḍra, tora Has. dara, tara, tora
Nag. (In Mt. and Or. dara is
similarly used as a post-conjunction
when, owing to) syn. of ja, afx. to
prds. signifying that the action in
question is performed on the occasion
of some, other action : Ranciteni
miad naḍa lija audaraaiṁme metaima,
tell the man who goes to Ranchi

daḍra

to take the occasion to bring thee a
new cloth.

daḍra, daḍrad, closer in enṭrd. to
torad, tora, further away, used of
space or of time 1^o of space. I.
sbst., a place closer : en bakāsa
daḍradre dōtam ; daḍratee bijutana.
II. adj., which is closer : buru senḡ-
tankoe raledkoḥ taḍomakanj, daḍrad
hoḥoko aiṁmla, toradkoḥ luturredo
kū tebjana, one who lagged behind
shouted to those who were going to
the fair, those who were closer heard
his shout, but it did not reach the
ears of those who were further in
front. Also used as adj. noun :
daḍradko aiṁmla ; jar goḥape maḥa-
bala ci ?—daḍradkodole mapaelkeda,
torad sareakana, have you cut all
the brushwood on the new field ?
—We have cleared the scrubs on this
side, but not yet further on.

III. trs., to bring or put nearer to
the speaker : bakāsa daḍratam.

IV. intrs., to approach, to come
closer to the speaker : rimbil
māḥimāḥite daḍratana.

daḍra-n, daḍrad-en rflx. v., to come
closer to the speaker : daḍranme.
da-p-aḍra-n, da-p-aḍrad-en repr.
v., syn. of japapṇ, to draw closer
to each other.

daḍra-ḡ, daḍrad-ḡ p. v., to be brought
or put nearer : bakāsa daḍradakana.

2^o of time. I. sbst., an earlier
date : daḍradre nendame, puram
saraginjada.

II. adj., of a date, early : neado
daḍra kaji daw, tōrra kaji kape
ituana ? This is an early date,
cannot you put it later ?

dapa

III. trs., to put a date early or earlier : *nenda daōradkedā*.

IV. trs. caus., to impose an earlier date, to cause people to choose an earlier date : *nenda oiminatē daōradkedpea?*

V. intrs., of a date, to approach : *jargidin daōradtana*, the rainy season approaches.

daōra-n, *daōrad-en* rflx. v., to settle a nearer date for oneself : *nendalo daōradenjana*.

daōra-g, *daōrad-g* p. v., of a date, to be put earlier : *mođ eandura nendaqtan taikena mendo daōradjana*, it was to be after a month, but the date has been advanced.

da-n-aōra, *da-n-aōrad* vrb. n., the extreme earliness of a date : *nenda daōranogokale menla, da-na-aōrako daōrakeda, barsiadanaarako nenda-tadlea*, we were asking for an early date, they advanced it so much that they made us accept the day after to-morrow.

dapa I. sbst., compulsion, coercion, constraint : *sendo kain mone-la mendo daparqter senjangea*, I had not the will to go, but I go by compulsion.

II. adj., with *kaji*, compulsory words, great insistence : *dapa kaji alope kajiā*.

III. trs., to compel smb., to urge smb. strongly : *kenēde dapaliñamenten nūkeda kāredo kaiñajana honana*, I drank because he pressed me so much, else I would have refused. Note the idioms : (1) *nīdo horogem dapaitana*, thou treatest this animal as if it were a man. (2) *nīdo*

dapa

maran horogem dapaitana, thou treatest this child as if it were grown up.

IV. intrs., to insist, to urge : *enawūtee dapałana*, mendo jetaōo kakoqtana.

dapa-n rflx. v., to try and force oneself upon smb. : *añandimentee dapantana*, he makes undue efforts to settle his marriage ; *mastarkamimentee dapantana*, he tries by all means to be accepted as a teacher in the school. Note the saying : *kuṭumkupu're dapan taōomte edkage kaji aīumoa*, to insist unduly on a marriage, is to subject oneself to reproaches in subsequent quarrels.

da-p-apr repr. v., to urge each other : *pītre napamlenci kupulq dapapalankir taikena*, having met in the market they were inviting each other urgently to a visit.

dapa-g p.v., to be compelled, to be pressed : *dapalenam ci sonagaratem hijulena?* Hast thou been compelled to come or didst thou come of thy own free will?

da-n-apa vrb. n., (1) the amount of compulsion or insistence : *dana-pako dapakiña inkua kaji huran-giri kain dañijana*, they urged me so much that I had to comply.

(1) the act of compelling, of urging : *misa danapado kako manatirakeda*, mendo kanekaneē dapakedkoā, they did not listen to his first instance, but he went on urging them again and again. (2) people who are not free : *ne kamimento danapako kain namatana*, for this

dapa-dapa

work I want only willing people; arandisakrament *danapato* kũ om lagatinaa.

dapate adv., by compulsion, by urging insistently, against one's will: no *hon dapate* iskulrele antaia, it is by insisting strongly that we succeeded in bringing this boy to the school.

V. As adverbial aff. to prds. it means by compulsion, by strong insistence: *audapa*, *kuldapa*, *omdapa*, etc.

dapa-dapa var. of *dhapa:dhapa*.

dapal (II. Or. *dhāpnā*: Sad. *dhapek*) trs., (1) to cover with leaves or a cloth or sheet of any kind, to pack into a cloth, to tuck a cloth under smth.: *hone dapalkia*, she spread a cloth over the child. (2) sometimes syn. of *dab*.

dapal-en rflx. v., to spread smth. over oneself: *paite dapalenge rabarjadperedo*, if you feel cold spread a mat over yourselves.

dapal-o p. v., (1) to be covered with leaves, a cloth, a sheet: *ne liate tunaki dapaloka*. (2) to be packed in a cloth. (3) to be tucked under some kind of covering: *sikrijal purā alom cetanea*, *latarre dapaloleka tainka*, do not hang the mosquito curtain too high, leave it so that it can be tucked in under the mattress.

dapal, *da-n-apal* vrb. n., (1) a covering of cloth or of a plaited sheet, in entrd. to *hanaruh*, *harnhleg*, a solid cover: *dapal-ocotam*; *misa danapaldoe otagirikeda*, *oroko dapal-rurataia*, he threw off the first covering they spread over him, they have

dapardari

covered him up again. (2) the number of clothes spread as cover: *hon aisan danapaltee dapalkia*, *saed kae namjantee gojana*, she overspread her child with so much cloth that it was smothered. (3) the duration of covering: *danapale dapalengana*, *aubra seta enae otanjana*, he covered himself up for so long a time, that he did not remove till the morning the cover he had put on in the evening.

dapal-lija sbst., a packing cloth, a cloth into which smth. is packed.

da-pandu, **da-pandu-bira** sbst., the Monocellate Cobra, *Naja monocellata*, a snake up to 4½ ft. long, with dilatable hood, erect poison-fangs and a single white ocellus with black centre and margin on the rape of the neck.

Its colour is darker than that of the spectacled cobra and its poison, according to the Mundas, is slower in its action: *pandulekae leloa*, *mendo panduate oro korkotapanduato inia bisi huringea*, *mārimārite rakaboa*.

dapardari (II. *dhapār*, a running, a race) I. sbst., a match, a competition: *dapardariele jitaōjana*, we won the match; *durara dapardariko lagaōkada*, they had a singing competition.

II. adj., with *hojo*, combative in face of his superiors or of those who are stronger than himself: *ini keated dapardari hojo*.

III. trs., to fight a bigger man: *dapardarikiñae*.

IV. intrs., *lo* being affixed to the object, same meaning: *ainloe dapar-*

daparom

dapur

darikena ; ainalo *dapardarim* lagatina? Dost thou pretend to compete with me or to emulate me?

dapardari-n rflx. v. (1) to answer hotly to the scolding of a superior : *gunaakareo kã gunaakareo marara*, horolo *dapardarin* kã lagatina, gapilen lagatina. (2) of children, to fight one bigger than oneself : *gopooree dapardarinjana*. (3) in the dl. or pl., to compete, to play a match ; to work in emulation : *sentanre kabu dapardarina*, kãta hasujaina, let us not walk for the fastest, my foot aches ; *mar, okoe puralara irea mentekia dapardarinjana*, they competed as to who would reap most.

dapardari-g p. v., in the df. past only, to have become of a combative disposition in face of bigger people : *ne hore puragee dapardarinjana*.

dapardari, *dapardarige*, *dapardaritan* adv., meanings corresponding to those of the rflx. v. : *dapardarigee* kajiruarla ; *dapardaritane* gopořjana ; *tisira podainura dapardariko innura*, to-day there will be a hockey match.

daparom syn. of *mergaraĩ*, which see.

dapedar I. sbst., (1) the chief village watchman in charge of a group of some ten or twelve, each of them being the watchman of several villages : *dapedarke diguarke* cetanre hukuniko calaõtana orq candure barsako hajirintana, diguar-kodo hapõtare misa. (?) the position of head village watchman : *dapedare* bagekeda.

II. trs., to put smb. at the head of a group of village watchmen : *neren diguar nãdoko dapedarkia*.

dapedar-en rflx. v., to accept the position of head village watchman : *dapedarenam* ci ?

dapedar-g p. v., to become head village watchman : *dapeĩãakanre*.

dã-phariaõnj Nag. Itly., the water cleaner, syn. of *dã'eia*, *tetadã* Has. sbst., a whirling beetle, *Gyrinus natator*, and another *Gyrinus* of a larger species.

dapi ! interjection used on'y by children in the games of *ukuinura*, *katiinura*, *guliinura* and *tilguřinura*, which see.

II. intrs., to say 'dapi' : *dapi-kedae*.

dapi-g p. v., imprsl., of the interjection *dapi*, to be used : *dapijana*.

dapi-keseđ trs., to be the first to say *dapi* and so prevent the player from picking up his marble, from pocketing the two pebbles, etc. : *dapikeseđkiñae*.

dapikeseđ-g p. v., to be thus prevented : *dapikeseđjanae*.

dappabagel and **dappaken** vars. of *dahpabugel* and *dahpaken*.

dapur, **dapurũ**, **daũr**. denotes defiance in general, a defiant refusal to do smth., sometimes also a contemptuous indifference to smth. happening, being said or done. Its uses are so strongly idiomatic that they can hardly be expressed in the ordinary grammatical terms.

I. Used by itself alone, (1) it denotes a categorical or defiant

refusal and is constructed either with or without the negative particle *kā*. If the negative particle be used then *dapur* stands in the df. prst., the future or the static f. ts. If *kā* be not used, then *dapur* takes either the static afx. *ta* or the concessive form of the static tense, so that for the English sentence: I will do nothing of the kind, we get five different eqvts.: *kair̥ dapurlana*, *kair̥ dapura*, *kair̥ dapurt̥a*, *dapurt̥air̥*, *dapurlakair̥*. (2) it is eqvt. to the English: I do not want, I do not care to have. Although in this sense it be eqvt. to a trs. prd., it never takes any inserted prnl. object. For the rest the five forms given above are used indiscriminately: *enkan iskulhonko kair̥ dapurtana*, *enkan iskulhonkoir̥ dapurt̥a*, etc.. (3) in the mouth of displeased people, it occurs in the intrs. and the rflx. v., with the meaning of to tarry, to go somewhere, to occupy oneself as if indifferent to, or contemptuous of, those whose company is discarded. But this connotation disappears from such sentences when they are used as a joke: *Khunṭitebualē menl̥a, aḍo tisiṇ jakeḍ Doldaree dapuruakada*, we had agreed to go to Khunti, but he still tarries in Dolda; *cenaḥ-kom dapurubaratana?* What art thou loitering for? *okorem dapurbarantana?* Where art thou tarrying? *okotem dapuruntana?* Whither art thou going?

II. When it is intended to express contemptuous indifference to smth.

being said or done, or happening, *dapur* stands as afx. to the prd. denoting that towards which one feels contemptuous indifference. The cpd. stands in the optative form: *kajidapurkae!* Let him say what he likes! I do not care for what he says! *sendapurkae* or *senḡlapurkae!* I do not care if he goes away! N. B. When the first part of the cpd. is in the p. v., then the p. v. afx. *ḡ* is transferred and affixed to the second part as in all other passive cpds.: *ḡḡdapurḡkae!* I do not care if he dies! *phāsidadapurḡkae!* I do not care if he be hanged!

III. It occurs as interjection expressive of either defiance or contemptuous indifference, in the following variants: *dapursante*, *dapursate*, *dapursinte*, *dapursite*, *dapurusante*, etc., *dair̥sinte*, etc., syn. of *ṭeposante*, *ṭeposate*, *ṭepoṭsinte*, *ṭeposite*.

IV. It occurs also in *dapuro kā* syn. of *ciulaḍ kā*, never: *dapuro kā hobaoa*.

dār. var. of *dhār*.

dara, *tara*, *tora* Nag. affix., var. of *daḍra*, *torsa* Has. In Santali *dara* is still used as independent prd. meaning to come.

dara Has. var. of *darha* Nag.

dara var. of *dhara* and *dhair̥*, sbst., line, file, row.

daraḡ affix to *capu*, *kuli*, *sen*, etc., syn. of *dandḡ*, *dandari*.

darabanḍu (Sad. *darbandia*) var. of *bacabanḍu*.

daraḍ-doroḍ, *ṭaraḍ-ṭoroḍ* (Sad. *ṭarṭat̥ha*; a jingle from H. *ṭor̥nā*)

II. adj., (1) with an excessive angle, as explained under trs.: *daraš naēal jarujupu urikiale toltadkina, kakina racadaritana*, we have put two lean bullocks to a plough of which the shaft makes too broad an angle with the bottom line, (or of which the share is fixed too slantingly) they are unable to pull it.

da-n-araē vrb. n., the degree of excess in the size of the angle : *danaraē* daraēkeda, sītanre āōge bididica, he has fixed the share so slantingly that the plough stands

on end in the ploughing.

daraŕge adv., with too broad an angle : naéal *daraŕgee* soahkeda ; kuðlam *daraŕgee* baikeda.

darakmarað syn. of *armarað*.

daram var. of *dharam*.

daram-apu var. of *dharamapu*.

darana, darana, darana, darana (Sad. *darang* ; Or. *darangā*, a steep bank) syn. of *huana*, I. sbst., a precipice : netere purage *darana* mena.

II. adj. precipitous, in which there are precipices : *darana* horatem idijaðbua.

III. trs., to make, to dig a precipice : ne sirmara ða iugee *darana-kada*, this year's rains have rendered it very precipitous.

darana-g p. v., to be rendered precipitous : ne goṛa (or ne goṛare) eilekate *darana-gana* ?

darana trs., occurs in the Asur legend : sārāsibu *darana*, let us catch (the vulture) with tongs. This word is otherwise out of use and its exact meaning is not known.

darað var. of *dharað*.

darāra, darārað I. adj., ground coarsely : *darāra* rūri honko jom-jada ; *darāra* kode riðrūraeme.

II. trs., (1) to grind coarsely grains or pulses : kodem *darāra-keda*, kecelkeate riðrūraeme, thou hast ground the millet coarsely, having winnowed it so as to separate the coarse parts, grind them again. (2) to submit pigeon-peas to a kind of rough grinding whilst they are being puffed : atajare

rāri guṛagudirite kecoreko ragadað-biurea, ente rāri ataṭtanci oṛegoa aḍ lebege taīna, enage *darāraakana* menoa, whilst puffing them in a piece of earthenware they stir the pigeon-peas with a grinding stone, then, whilst getting puffed, they split and cease to be hard ; this operation is described by the term *darāra*.

III. intrs., to get ground coarsely against the grinder's intention : puratem ajomjada, kode *darāra-lana*, thou art feeding the mill too much, the millet gets only coarsely ground.

darāra-g, p. v., meaning corresponding to the trs. : masuridāli aāri isinere *darāra-gka* ; moḍ teḍa rūri *darāraakana*, honko eḅaraakope, a whole measure of pigeon-peas has been roasted and coarsely ground, give pinches of it to the children.

darārage adv., modifying *rið*, coarsely : *darāragem* riðkeda.

darāra, darāri, darāra, darāri, darāra, darāri (II. *darārahā*) syn. of *duṭam*, sbst., a go-between, a messenger, a delegate. The term occurs in the Asur legend, in the folk-lore and in songs. In ordinary conversation it occurs only in the cpd. *duṭamdarāra*.

darārað (Or. *gharḍhururnā*, to thunder) trs., to make the doors, windows, roof, quiver : durate oṛa *darārað-keda*, he shook the house with his song.

darārað-g p. v., of houses, to quaver, to shake : ote eklaṛe duarko, kirkiko, sarmiko, sobena *darārað-ga*, during

darāṣā

an earthquake, everything shakes : doors, windows, roof.

darāṣaḍge adv., so as to shake the house : *goṭa oṛa darāṣaḍgees duran-jada*.

N. B.—*Darāṣaḍ* is also var. of *darāṣa*.

darāṣā var. of *dharma*.

darāṣā, *darāṣi* var. of *darāṣa*, *darāṣi*.

darāṣ (Sad. *dhar-dharānt*) I. sbst., the promise of a sacrifice, made to a bonga in order to obtain someone's death : *darāṣ* *kae puraḍkeda enamente aṣa cetanre duku hobarūṣa-kana*, he did not offer the sacrifice promised to obtain someone's death, and so the harm fell back upon himself.

II. adj., with *kaji*, the formula used in a *darāṣ* : *darāṣ* *kaji najom-buriako aḍ deḍṛako munditada*, the formula used in a *darāṣ* is known to the witches and witch-finders.

III. trs., to ask from a bonga smb.'s death with a sacrifice or the promise of a sacrifice, in entrd. to *boṛgagoḍ*, to offer such a sacrifice, or to obtain someone's death by a sacrifice : *darāṣkijako*, *kājāe ṭekaḍoa*, *cinṇa rika hobaoa* ? They have made a *darāṣ* against him, maybe he will die, what is to be done ?

da-p-arāṣ repr. v., to make such a promise or sacrifice against each other : *daparāṣkenakiṇ*, *miadṇiṇa soḍtojana*, *miadṇiṇaḍo bondojana*, they promised a sacrifice for each other's death, one's promise was effective, the other's fruitless.

darbanḍu syn. of *bacabanḍu*.

dar-dar

darbucar Nag. syn. of *kambakura* Has.

darbura Nag. syn. of *darāṣa*, *darāṣaḍ* Has. but only in the first meaning.

darcora (Sad.) syn. of *bacabanḍu*.

darda (P. *dard*, pain) I. sbst., chest or back-ache from fatigue or internal hurt, not from sickness : *maṣanro darda mena*.

II. trs. caus., to cause such an ache : *sadom purageko ladikjate maṣanko dardakja*.

darda-n rfx. v., to cause such an ache to oneself : *gogṛtee dardan-jana*.

darda-ḡ p.v., to get this kind of ache : *cilekatee dardaakana* ?

da-n-arda vrb. n., the degree of this kind of ache : *danardae dardajana* *maṣan sōje kae daritana*, he has got such a back-ache that he cannot hold himself erect.

dardaḡge adv., so as to get this kind of ache : *dardaḡgees gṛkeda*.

dardar (H. *daurā-dauri* ; Sad. *dardurunia*) I. sbst., fingers stretched out and expanded : *tīi dardara-kaḍ taikena*, *dardarreko dalkja*.

II. trs., to stretch out the fingers and keep them separate from each other : *kaṛākomko dardaree*, crabs open their claws ; *kaṛākom dar-daraiṭtana*, the crab faces me with open claws.

dardar-en rfx. v., same meaning : *tīi dardarentana* ; *kaṛākomko ḍaroko dardarena*, *hoṛoko saḍjakore*.

dardar-ḡ p. v., (1) of the fingers, to be stretched out and expanded : *tīi dardarakana*. (2) of the claws of

dar-dur

crabs, to be opened: *miadña dāro dardar kana*, *miadña lo rikubakan*, the claws of one crab are open, those of the other are shut.

dardaroge adv., with *rika*, same meaning as trs.: *karikom baran dāro dardarogee rikakada*.

dar-dur I. sbst., (1) frequentative of *durdur*, blood flowing from several wounds: *mačomdardure hokajana ci menagea?* (2) several flowing leaks in a roof or vessel: *ne oṛaṛa dardur anripe dahṛāṛa bāri taṅgea*, these flowing leaks in the roof will last until you take off all the tiles and put them back afresh.

II. adj., flowing from several wounds or several leaks: *dardur dāte goṭa oṛa lumjana*; *dardar mačomte lija soben lumabajana*.

III. trs., (1) to inflict several wounds from which the blood flows: *miad biseukuri tuṁtuṁteko dardurkja*. (2) to make wet with several flowing leaks: *enara nidara marara da dūrumakandipli dardurkedlen*.

IV. intrs., (1) of blood, to flow from several wounds: *anakoarjanumree tabalena*, *mačom dardurlana*, he fell on the thorns of an Alangium bush, he bleeds in several places (2) of water, to flow from several leaks: *da dardurtana*. (3) of a roof or vessel, to have several leaks from which the water flows: *oṛa dardurtana*.

dardur-en rfx. v., to cause oneself to bleed profusely from several wounds: *miad baṭigar mačome dardurentan taikena*.

dardur-g p. v., (1) to be affected

Darha-bonga

with several wounds bleeding profusely: *mačome dardurjana janunkote*. (2) to be affected with several flowing leaks: *oṛa dardurlena*. (3) to be made wet by several flowing leaks: *hola puragele dardurlena tisinaṭedo*, we suffered more from the leaks yesterday than to-day.

dardurge, *dardurtan* adv., with *mačom* or *ioro*, profusely in several places: *dardurgee mačomtana*; *dardurtan cānḍ jorotana*.

daren-maren syn. of *dāddūd*.

darka Neg. **dara** Has. adj., (1) with *molou*, a high forehead. (2) with the name of a man, who has a high forehead: *dara Camburu*. Also used as nickname: he *dara*! *darha-g* p. v., to get a high forehead: *darankanac*.

da-n-arka vrb. n., the excessive height of a forehead: *danarae dārajana*, *moloutare purā cetan jaked ūh kā omonakana*, he has such a high forehead that the hair has grown only far above his brow.

***Darha-bonga** (Or. Sad) sbst., a spirit worshipped by the Oraons, who consider it a female deity, spreading, or sowing, as they say, epidemic diseases. She is supposed to live in rice fields or streams. There they erect in her honour a wooden post with a notched head, around which a small spot is left uncultivated. Every third year a buffalo or sheep is sacrificed to her and thrown into the water. During this sacrifice she is adjured to remain in this place and not to go out into

the neighbouring villages, and they promise to provide her there with all she requires. These sacrifices are made at the time when the Hindus celebrate the *Dasâi* festival during which goats are sacrificed to *Kali*, the slayer. The *Darha* of the Oraons seems to be the same as the *Kali* of the Hindus. *Darât*, i.e., a sacrifice offered to obtain the death of some enemy, is also made to her. It is said that the formulas used in such sacrifices are known only to witches and *deôrdas*. The Oraons say that she appears sometimes visibly in the shape of a buffalo or sheep, and that, if she assumes a human shape, she has eyes as large as a bael fruit.

This spirit has, so far, found very few devotees among the Mundas. Those of the Hasada country refuse her worship because she is a most malevolent spirit. In some parts of the Naguri country the worship has made some headway, but it has had to accommodate itself to the Mundas' general notions. These are averse to representing either Singbonga or other spirits under visible forms, and so the wooden post, which had been adopted with the worship, gradually disappeared. The buffalo is often offered in sacrifice by the Dravidians. The sheep is little fancied by the Mundas, both as food (its meat being too hot) and for sacrifice. Their favourite animals for both purposes are goats and fowls. They therefore have added the goat and the pig to the

buffalo and the sheep as sacrifices allowed to *Darha-bonga*. Even there where the worship has found an entrance, most Mundas ignore the beliefs cited above as proper to the Oraons.

darhi, *darl* var. of *darhi*.

dari, *dhari* syn. of *brindabon*.

dari (Sad.; P. *dari*) sbst., a carpet: ne *dari* keṣṭhartaḷeka ibila, this carpet is as thick as a buffalo hide.

dariaḥ (II. *daryā*, the sea, a large river) sbst., a large sheet of water, either a small lake or a broad river.

daris syn. of *hurgis*, *hurgij*, *nandarat*, emphatic adv., absolutely, certainly, surely: ne hon *daris* kie acuna, this boy absolutely refuses to work; aĩṅṅ oṅare paṣsa *daris* banor, there is absolutely no money in my house.

darja (A. *darj*) sbst., a drawer of a table or cupboard: *darjaiṅ* boṅkeda, I drew open the drawer.

darja trs. to crush roughly grains or pulses by means of a mill or grinding stone.

darja-q p. v., to get ground coarsely.

darja (A. *darja*, stair, degree; Sad. *darja ālmi*) I. sbst., always qualified by either *miraṅ*, *cetan*, or *huṛiṅ*, *lalar*, degree, rank, position: purage olparaḍakan hoṅoko maparaṅ *darjako* nama, high positions are the prize of learning; *mararḍarja* hoṅo, *mararḍarjaren* hoṅo, *cetandarja* hoṅo, *cetan darjaren* hoṅo, a man of high rank; *huṛiṅdarja* hoṅo, *huṛiṅ darjaren* hoṅo, *lalarḍarja* hoṅo, *lalar darjaren* hoṅo, a man of low rank.

darja

darkās

Marad̃arja, cetandarja, hurid̃arja, latardarja, are adj. cpds.

II. trs., in cpds., to put in a high or low position: ne hoṛodoe sêṛāna haturebu *marad̃arjataia*, he is a clever man, let us take him as a leader in communal matters.

darja-n rfx. v., in cpds., to put oneself in a high or low position: kajite aḷom *marad̃arjana*, kamite *marad̃arjan* baiua.

darja-q p. v., in cpds., to be put in a high or low position: sarkārdasiko kerkai leljanreko *marad̃arjhoa*, officials, if they show strenuousness in their work, are elevated to high positions.

darja I. sbst., a spare, quite empty house: *darjare* jetanā kako dūēa, jājeta pordēs hoṛoko d̃erateā, they do not store anything in a *darja*, it is used as lodgings for strangers.

II. adj., with *orq*, same meaning.

III. trs., to build a spare house, to make into a spare house: ne racare miad̃bu *darjača* dubjārumente.

darja-q p. v., to be made into a spare house: okoreā d̃eraēa? *darjaakan* orq menaredo udubainape.

darji (P. *darzi*) syn. of *lijarqni*, a tailor.

darji-n rfx. v., *darji-q* p. v. to become a tailor: *darjinjanae*, *darjiakanae*.

darji-sul sbst., the needle of a sewing machine.

darkamaraḍ syn. of *armaraḍ*.

darkaḍ (II. *darkānā*; Sad. *darkek*) I. sbst., a crack: selaṭire *darkaḍ* lelkeḍoi kaiā kirinakada (2) fig., a

threat: ne hoṛoā *darkaḍ* okoe hoṛoā?

II. adj., (1) cracked: *darkaḍ* lepelumbule kirinakada. (2) fig., with *kaji*, threatening words: *darkaḍ* kaji hapetam.

III. trs., (1) to crack, to damage so as to nearly break: ne daru hoēo *darkaḍkeda*. Occurs also in the cpds. *koramd̃arkaḍ*, *tugurid̃arkaḍ*. (2) fig., to threaten: cinamentem *darkaḍjod̃koa*?

da-p-arkaḍ repr. v., to threaten each other: *daparkaḍjanakiq*.

darkaḍ-q p. v., (1) to get cracked, nearly broken: selaṭi ur̃te *darkaḍjana*; tī *darkaḍakana*, bulādo kā bulaakana, mendo jañ burialeka rapudakana. (2) fig., to be threatened: kakoṭan taikenā, purageko *darkaḍjanciko* kamijana.

da-n-arkaḍ vrb. n., (1) the object one has cracked: nea okeēā *danarkaḍ*? Who has cracked this? (2) the amount or extent of cracking: *danarkaḍ* *darkaḍjana*, goṭa bakāsaraṭ selaṭkore miad̃o buginaṭ banoa, there has been such an amount of cracking that in the whole box there is not a single slate in good condition. (3) fig., the act of threatening: misa *danarkaḍdo* kako gatagamkeda enamente orq *darkaḍkeḍkoa*, they did not mind his first threat, therefore he has threatened them again. (4) fig., the amount of threatening: *danarkaḍe* *darkaḍkeḍkoa* miḍ hoṛoo kae pocokeḍkoa, he threatened them all without exception.

darkās, darkāst, darkhāst, dorkōs (Sad. *darkhast*; P. *darkhwāst*) I. sbst., a petition to a court of law.

II. adj., with *kogaj*, same meaning: *darkās kagaje dakilkeda ci?* Has he handed in his petition?

III. trs., to hand a petition or a complaint into a court of law: *darkāstkiako*, they have entered a complaint against him; *diku tamorq-keḍkoa*, enareḍ *darkūsteko* senḡtana, the landlord has beaten them again, it is to enter a complaint on this account that they are going to the court.

darkuca (Sad. *darkuch*; P. *darkuch/āi*, internal bruise) I. sbst., a sore place on the sole of the foot where the flesh has been interiorly bruised by treading on a pointed object (*jilu bitarre seredakana*), in contrd. to *poroka*, an ordinary boil on the sole of the foot. Both are treated by the *kaṭacor* remedy, (see under *cor*). If this kind of bruise be not so treated it is sure to fester: *darkucare bati ouataipe*; *iniḡ kaṭara darkuca auri bugioa*.

II. adj., with *kaṭa*, sore as described: *darkuca kaṭate sen kainḡ daritana*.

III. trs., with *kaṭa* as d.o., to tread on a pointed object so as to get sore as described: *kaṭainḡ darkucatada*.

darkuca-n rflx. v., same meaning: *cilekatem darkucanjana?*

darkuca-q p.v., of the foot, to get sore as described: *miadḡ kaṭa eskar darkucanakana*. (2) to get a sore foot as described: *darkucaakanreko corena*.

darmarāḍ, darmarua (Or. Sad. *darmaruā*, half dead; *dar* is a contraction of *aḥyārī*, half) var. of

armaraḍ.

darml var. of *dharmi*.

darmiraḍ var. of *armaraḍ*.

darna var. of *dharna*.

***daroga, dorga, dorōga** (P. *dāro-gḥa*) I. sbst., a sub-inspector of police. This word raises very mixed feelings all over India but especially so in Chota Nagpur. In the mind of the Aborigines it calls up a kind of phantom of the most irresistible power in the state. I have known the time when the cry: "*kula boloakana*, a tiger has broken into the village," caused less terror and dismay than the simple message: "*daroga hijṡtana*". For an explanation, see the articles under *jeribana*, *salāmi*. All the measures taken by the British Government to abolish or at least to keep within bounds the malpractices of the police sub-inspectors, were almost nullified by the stupidity and fear of the Aborigines on the one hand, and by the cunning and incredibly unscrupulous ways of that class of police on the other hand.

II. trs., to appoint smb. as sub-inspector of police: *sarkār nḡ jakeḍ purḡ Horoko kae darogaakadḡkoa*.

daroga-n rflx. v., to seek and accept the position of sub-inspector of police: *no iskulre taikenko taramara-ko daroganjana*.

daroga-q p.v., to get appointed as sub-inspector of police: *darogaakanāe*.

daroga-huda, dorga-huda, dorōga-huda sbst, the post. or position of

daroga-kaml

daroga.

daroga-kaml, dorga-kaml, dorōga-kaml subst., the work or office of a daroga.

darom (Sk. *darsan*, sight, interview) I. vrb. n., the meeting, the going to meet: Bishopgomkeq *daromrem* taikena? Wert thou one of those who went to meet the Bishop on the way? Misa *daromte* sobenle lelcalakdkoa, by meeting them once we saw them all.

II. adj., with *kaji* a repartee, a bold answer: *sobenkoa eranabarakedlea, mendo darom kaji jetactete kae namkeda.*

III. trs., (1) to meet, to go to meet: *hatu kae lelakada, daromi-me.* (2) with inserted ind. o., to go to meet smb. in order to give him smth.: *sadom daromaipe*, go to meet him and put the horse at his disposal; *jetetana, daru goko da daromakope*, it is hot, go to meet those who bring the timber and give them water to drink. (3) to encounter, to meet with a hostile intention: *bonagat sabakadteko hijutana, dolabu daromkon*, they come armed with sticks, come, let us encounter them. (4) to oppose smb., to speak up against smb., to answer boldly: *eranabarajadlee taikena barhorotelina daromkia.*

da-p-arom repr. v., (1) to meet each other casually. (2) to go to meet each other. N. B. *Daprom* is not used when people gather and go as a mark of honour to meet and bring in some

darom

important man. (3) to encounter each other with hostile intentions. (4) to oppose each other, to contend, to strive: *engamapukialq alom daparoma*, do not act or speak in opposition to thy parents. Also used substly in any of these four meanings: *mid daparomte sobenle lepelcaba'ena.*

darom-p p.v., (1) to be met on the road, especially in token of honour: *Bishopgomke hijulena, mid gan-diree daromlena.* (2) to be opposed, to get a bold answer: *eranabara-jadlee taikena, neskandoe darom-jana.*

da-n-arom vrb. n., (1) the meeting smb. on the road, the going to meet smb.: *mid danaromte sobenle lelcalaledkoa.* (2) the number of people or the distance in going to meet: *danaromko daromkia*, *horare hore soab kako soabjana*, so many people went to meet him (in token of honour) that they overflowed the sides of the road. (3) the amount of opposition or of bold repartee: *dabuaodjakodipli danaromko daromkia*, *kuruarjaked kae darijana*, when he was scolding them, they gave him such repartees that he could not even cough back at them, i.e., that he was so daunted as to be unable to say anything more.

daromte adv., with the intention to meet, encounter or oppose. It is often used prdly. with inserted prnl. subj.: *ini daromtiqtana*, I am on my way to meet him.

daromni noun of agency, one who

darom-dako

goes to meet, one whom one goes to meet: *aiŋa daromko jetaəo ban̄koa*. *dāromn̄i* noun of agency, an adversary, an antagonist, an opponent: *aiŋa* (or *aiŋa*) *dāromko jetaəo ban̄koa*.

darom-dako, *darom-dā kuŋiḍko*, *dā-darom kuŋiḍko* syn. of *ianāoə kuŋiḍko*, sbst., the common kites at the time they fly northwards to meet the rains, or when they come back with the first rains: *Agamariko geonagcona, daromdako lipalaŋia*. (Song). The *agamaris* fly together in a line, the kites, before the rains, fly struggling in the wind.

**darpa* (Sad. *dharpā*) I. sbst., an arrangement to entrap birds, squirrels, etc., which does not work automatically but must be watched. A basket, a basket cover, a winnowing shovel or anything suitable is turned upside down, rested on one side on the ground, raised on the other and there supported by a small prop to which a string is generally attached. Then the required food is sprinkled underneath, and the person watching the trap pulls the prop away as soon as the desired game has got underneath.

II. trs., to entrap in the manner just described: *sim cara herkedte haṭateə darpaŋia*; *askal, ḍur, gereə, eman-koko darpakoa*.

darpa-n rfx. v., to let oneself be entrapped in a *darpa*: *tisina apia asākalko darpanjana*.

darpa-ḡ p. v., to be entrapped in the manner described.

da-n-arpa vrb. n., (1) the act of

darsan

entrapping in a *darpa*: *musia danarpate mōrēae ḡḡled̄koa*, in one day he entrapped five, killing them afterwards. (1) the game caught by means of a *darpa*: *hola danarpakodole utuked̄koa, tisina men̄koa*, we have stewed those we caught yesterday, those we caught to-day are left. (3) the amount of entrapping with a *darpa*: *danarpae darpaked̄koḡ ḡṭa birren a-kalkoa cabiked̄koa*, he entrapped the spurred jungle-fowl to such an extent that there are none left in the whole forest.

darpan, dorpon syn. of *aŋa, lepelumbu*, sbst., a looking glass.

darpan-ca rfx. v. to look at oneself in a looking glass: *darpanentanae*.

darpiḷa, darpiḷa adj., (1) with *bḡ* syn. of *cala bḡ*, a head of hair spreading on all sides. Also used (1) as adj. noun: *darpi'a ciḡ kaŋ nakijada?* (2) as a nickname for those who have such a head: *he darpi'a!* (3) with *ḡṇḡḡ*, syn. of *cukūŋa, cupi*, a large-brimmed hat made of leaves.

darpiḷa-ḡ, darpi'a-ḡḡ p. v., of hair; to spread on all sides: *nakilerəo inia ūḡ nekage darpilagoa*.

darpiḷage, darpiḷage, darpiḷageḡḡ *darpiḷage* adv., with such a head: *darpiḷagee dubakina, lelḡḡana, taŋa, senḡḡana*.

darṣa, darṣaḡ var. of *darāṣa darṣaḡ*.

darṣā var. of *dharna*.

darsan, darsan, dorḡsan (Sad.; Sk. *darsana*; H. visiting of a sacred shrine) syn. of *seḍa*, I. sbst.,

darta

daru

worship, religious ceremony: goṭa nida en *darsan* pahamtania taikena, the whole night I remembered that religious ceremony; goṭa nida ne *darsaniṭ* kumula, I dreamt the whole night of that religious ceremony; rātdipli Jagarnātren deota kūḥ *darsane* namjada, the idol in Jagarnat is worshipped by many people. N. B. This word is never used of the worship and sacrifices proper to the animists.

II. trs., to worship, to revere, to adore: Kalidibiko *dorḍsonjia*, they worship the goddess Kali; Birsa *darsantele* sentana, we go to revere Birsa, to show him our religious respect; Cenḍagutire miaḍ diku kumbar siagi *darsantane* taikena, tī joraḍkeḍci siagisa ariḍkeḍci haḍamhaḍamtane kajijaḍ taikena; apia rajako Jisu *darsanko* senkena. *darsan-q* p. v., to be worshipped, revered, adored: Bagdadisumre Kalidibi kūḥ *darsanqtana*, the goddess Kali is much worshipped in Bengal.

darta Nag. var. of *dharta*, fate.

daru (Sk. *dāru*, wood, timber, a species of pine) I. subst., (1) a tree. This word does not connote that a tree is of a woody texture. To say that a plant, creeper or tree is woody they use *jaṇakana*. But there are some trees which are not woody: palm trees, v.g., and papaw trees (*okoṇare jilu eskargea*) have a spongy or fleshy texture; they are called *daru*, but *kā jaṇakana*. Tree-like herbs, like the banana and plantain tree, are also called

daru, never *tasaḍ*, though they fall under the collective denomination of *tasaḍruṇa*, herbaceous plants, not under that of *siṇsandom*, woody plants. When *daru* is used as a specifying apposition, it is also applied to mere shrubs. Its syn. *siṇ* occurs now only in songs, in the names of a few plants or trees, in the proper noun *siṇdisum* or *siṇḍhum* and in the collective noun *siṇsandom*: *ulidaruree* ḍekena, he climbed on the mango tree; *kanjeḍdaru* bḥpursage taīna, the *Solanum indicum* shrub is little higher than a man. Note the poetical figure: *siṇa suba*, *daru* subajanam, thou g'rl, art married, ltly., thou hast been put under a tree. (2) a plant or tree in general: en disumreḥ *bāḍaru*, *jōḍaru* judagea, the flower trees and the fruit trees, i.e., the whole flora, of that country is different (from ours). (3) the stem and branches of an erect or shrubby plant, even though it be herbaceous: *magebā oṇṇ tabenbāṇa bā* judagea, *ḍarudo* miḍgea, the *Laggera flava* and the *Swertia angustifolia* have different flowers, but the look of the plants is the same; *darure* miḍgea, *sakamre* judaakan, the plant is similar, but the leaves are different. (4) wood conceived as material out of which things are made: ape Belaṭtiko diritepe kunṭuīa, aledo *darute*, you, Europeans, make pillars out of stone, we make them out of wood. (5) timber, any piece of timber: ne *darubu* darnaea, let us put this piece as tie-beam.

daru

darucuŋi

II. adj., wooden, made of wood : *daru bakāsa*, *daru dāndom*, *daru kaŋaten hoŋo*.

III. trs., (1) to call smth. a tree : *kadalko darua*, *mendo ena darujatire kã hisaboa*, *daruteo kã tigoa*, *tasad-teo kã tigoa*, they call the plantain a tree, but it is not properly speaking a tree, it is neither a tree nor an herb. (2) to rear a tree : *upunia kanŋarae darukeda*, he has sown four jack trees and protected them until they had grown into trees. (3) fig., syn. of *asulhara*, to bring up children until they are able to work : *soben honkoe darukeŋkoa*, all his children are at least twelve years old. IV. trs. caus., (1) to let grow into trees : *ne sake daruŋpe*, *hupuŋare alope mæa*. (2) fig., to dung a field and work it carefully so that the plants become very strong and healthy : *ne sokoŋare baba khuŋpe darukeda*.

V. intrs., (1) to rear trees : *ne bagānre kūŋko darukeda*. (2) to grow into a tree : *ne guŋure sarjom purage darutana*; in this scrub jungle many sal trees are growing tall.

daru-u p. v., (1) to become a tree : *tamras buŋiŋe darua*, the guava becomes a small tree. (2) to get covered with trees : *ne guŋu cupad-angca*, *aŋrige darua*; *en disumre kūŋ daruakana*, that country is well covered with trees; *neredana darulena*, it is in this place to be sure that the tree stood. (3) fig., (a) syn. of *hara*, of herbs, to grow, to attain their full growth : *baba kuŋamkore*

darujana, the paddy has grown breast-high ; *nādo baba darujana*, now the paddy has its full growth ; *mimiŋ bita darujanci tuŋuluŋuluŋu gelejana*, having grown only to the height of one span it has produced very small ears. (b) of men, to grow tall : *apute reŋege taikenā*, *honkodoko darunŋjana*, the father was small, but his children are rather tall. (c) of children, to grow up to the age in which they are able to work : *cimin honkotam daruakana* (or *daruakana*) ? *ne hondo poŋakana*, *kã daruŋlekae* (or *kã hoŋoŋlekae*) *lelŋtana*, this child has an infirmity it looks as if it were going to die young. *da-n-arū* vrb. n., (1) trees which have been allowed to grow : *sida danaruko maŋabajana*, *eŋa some darutana*, a first time the trees have been cut down, now the shoots from the stumps are in their turn growing into trees. (2) the denseness of a plantation : *aleŋ sakere sarjomko danaru darujana jiridom eikaea* ? In our grove the sal trees have grown more thickly than *jirŋ* on a field.

darurŋ, *darureŋ* adj., wooden, made of wood : *darurŋ bakāsa* ; *darurŋ dāndom* ; *darurŋ kaŋaten hoŋo*, a man with a wooden leg.

daru (Sad., H. *dārū* syn. of *arŋi*.

daru-coke sbst., the tree-frog : *daruciŋeko punŋigea*, *inkuŋ dāng-rate ŋŋŋŋre momōa*, *inkuŋ bulu kako jomea*, tree-frogs are white-coloured, to be hit by their urine causes a swelling, people do not eat the legs of tree-frogs.

daru-cuŋi sbst., the top of a tree.

dār-udār var. of *dhārudhār*.

daru-gigīd syn. of *janapacēré*, sbst., the Yellow-fronted Pied Woodpecker, *Liopicus mahrattensis*.

daru-haḍa-poṭa syn. of *ṭonagoma*, sbst., *Spermacoe stricta* Linn.; Rubiaceae,—an erect annual herb with quadrate branches, opposite leaves and minute flowers in axillary fascicles.

daru-hajam [sbst., *Bischofia javanica*, Bl.; Euphorbiaceae,—a moderately sized tree of the jungles.

daru-huṣiṛ, **huṣiṛ-daru** Nag. **daru-huṣiṛi**, **huṣiṛi-daru** Has. (*Sad-pandair*) sbst., *Stereospermum suaveolens*, DC.; Bignoniaceae,—a tree with opposite, pinnate leaves and sweet-scented, tubular, purple flowers over an inch long, in large, lax, terminal panicles.

daru-kaḍsom, **daru-kaṣom** sbst., *Gossypium peruvianum*, Cav; Malvaceae,—the Egyptian Cotton, a perennial shrub, 8-10 ft. high, cultivated but rarely in gardens for the textile wool in which the seeds are embedded.

daru-kita, **kita-daru** sbst., *Phoenix sylvestris*, Roxb.; Palmeae,—the wild date-palm, a tall, graceful tree, 25-50 ft. high, with leaves 10-15 ft. long. In Chota Nagpur it is rarely tapped for sugar. The fruit is eaten though well nigh fleshless.

daru-rahaṛi, **maran rahaṛi** Nag. **daru-rāṛi**, **maran rāṛi** Has. sbst., a kind of Pigeon-Pea, probably a form of *Cajanus indicus*, Spreng.; Papilionaceae, cultivated as a perennial. It is an erect shrub, 7-8" high,

with a stem as thick as the wrist. The seeds are said to be much larger, more tasty and more soft than those of the common Pigeon-Pea.

daru-sadomko sbst., a merry-go-round; the wooden horses.

daru-uḍ sbst., a white, edible mushroom growing on felled trees: *daruṇḍ khūḅ rambha tāina*, *aṛi catanaḡre ḍuḍūbugea*, *ḍaṇṭulaḍo ḍuḡaḡiḡea*, the tree mushroom grows in dense clusters, before opening out it is stumpy, the stem is short.

daru-urn syn. of *kātura*, sbst., the Carpenter-Bee, *Xylocopa* sp., a thick blue-black humble-bee with metallic hues, which scoops out galleries in the stems of dead trees.

dara (Tam. *taram*, -fold, times) syn. of *sa*, afx. forming distributive advs., -fold, times: *saodira*, a hundred-fold, *apudairin senkena*, I went three times.

dara var. of *dhara*, syn. of *gārā*.

dara, **darāba**, **darba** and in songs **darāḍ** syn. of *suba koto*, sbst., a branch near its junction with the trunk: *darare maemo*.

darā-q, **darāba-q**, **darba-q**, **darāḍ-q** p. v., of a tree, to have its branches starting in such or such a manner or place, v. g., near the ground: *ne daru ote japare darajana*.

dara I. sbst., the hamstring of animals: *uriḡ dara maḍkere kaḍ sendaṛia*, if one sever the hamstring of a bullock, the animal will not be able to walk any more.

II. adj., with *sir*, sinew, same meaning.

darab-darab

daradur

darab-darab Has. syn. of *kakab*
Nag. I. als. n., the condition of
being a nagger : *inia darabdarab*
cimta cabao ?

II. adj., (1) with *horo*, a nagger, a
bore in scoldings. Also used as
adj. noun : *nekan darabdarabko*
aïum kâ sukua. (2) with *eraq*,
a vexatious nagging : *darabdarab*
eraq aïumtele rusagijana.

III. trs., to bore smb. with scolding :
talagantalekae darabdarabkedica.

IV. intra., to nag, to scold in a bor-
ing way ; to start afresh a scolding
again and again, either coming
back on the same fault or passing
in review several former failings ; to
go on with the same scolding for
a long time : *enarutee darabdarab-*
tana.

darabdarab-en rfx. v., same meaning
enarutee darabdarabentana, *mocao*
kâ'lagajaja.

darabdarab-q p. v., (1) to get bored
with scolding : *orare dubakano*
taikena, *darabdarablenci parkaha-*
penjana. (2) in the df. past, to
have taken the habit of boring people
with scolding : *en kuři eragee*
darabdarabjana.

V. adv., with or without the affxs.
ange, ge, tan, tange, also *darabdeka*
modifying *eraq*.

darab-bagel, darappa-bagel, darap-
bagel, darappa-bagel trs., (1) to
cause a trap to close suddenly : *kaŕea*
nirbololenci bandiaratame darab-
pabageliq. (2) to entrap suddenly :
bandiaratamre miaq kaŕeale darab-
bagelkja.

darabbagel-en, etc., rfx. v., of an

animal, to let itself be entrapped
suddenly : *kaŕea darabbageljana*.
darabbagel-q, etc., p. v., (1) of a
trap, to close suddenly : *ratam*
darabbageljana. (2) to be entrap-
ped suddenly : *kaŕea darabbageljana*.

darabken, darappaken, darappa,
darappaken adv., modifying *asiq,*
ratam, in the meanings of *darabba-*
gel : *kaŕea darappaken ratamjana*.

darab-dari var. of *dharadhari*.

daradur, darab-duru, 1^o var. of
daradari. 2^o imitative of sound, I.
subst., (1) the sound of rustling green
or dry leaves : *daraduruiq aïumla,*
tuŕu ci kula senqtana ? (2) the sound
of various objects falling successive-
ly on the ground.

II. adj., with *sari*, same meanings.

III. trs. or intrs., to rustle the
leaves, (1) by brushing them in
walking : *kula patarae daradurula,*
patapatatanle nirjana, a tiger rustled
the leaves, we ran off for dear life.
(2) syn. of *iharajburu*, in falling
from a tree. (3) syn. of *radararu-*
duru, by walking on dry leaves.
(4) of the wind : *hoëoge patarako*
daradurujada. Also : to cause the
sound of various objects falling on
the ground.

IV. intrs., (1) of leaves, to rustle :
no guŕure daradurutana. (2) of
various objects, to fall resoundingly
on the ground.

daradur-en, daraduru-n rfx. v.,
to walk through the leaves rustling
them : *kula daraduruntana*.

daradur-q, daraduru-q p. v., (1)
of leaves, to rustle or get rustled :
patara cikate daraduruntana ?

What causes the leaves to rustle?
(2) of various objects falling on the ground with varying noise.

V. adv., with or without the affs. *ange, ge, tan, tange*, modifying *sen, uingq, hošo: darāḍurtane sentana; togoia tuñalja, ectanāte daradurūtane uñjana*.

dāra-dāru (Sad. *dardur*, 2nd meaning) 1^o var. of *darāḍur*, *daraduru*, imitative of the sound of rustling leaves. 2^o imitative of the sound produced by several people baling out water with large recipients. Constructed like *dūru-dūru*.

daraē poetical var. of *dara*, *darāba*.

darakab Cfr. *daraḥdaraḥ*, adj., with *moca* or *horo*, who is in the habit of boring with scolding: *miaḍ darakaḥ buṛia nanathānkedlea*. Also used as adj. noun: he *darakab*, *amq erar hokaeme*.

darakab-q p. v., in the df. past., to have taken the habit of boring with scolding: *en buṛia beṭekane darakaḥjana*.

daraḥa-durūku var. of *dhaḥal-dhukul*.

daraŋa, daranga var. of *daraŋ*, *daraŋga*.

daraŋa used only when the sacrificial formula is pronounced aloud and intelligibly, or even shouted, I subst., the utterance of a sacrificial formula: *iniḍ daraŋ musinao kã alumakana, t̄sina d̄ r̄narikataipebu alumlea; iḥirboŋadaraŋre cilekateko kajila? ituanam ei? Dost thou know the formula used in sacrifices*

to Ikirbonga?

II. trs., to pronounce that part of the sacrificial formula over the victim, which dedicates it to the spirit just before it is killed. At that time the victim is held in the hands, between the knees or on the shoulder: *merome dararḥja*.

III. intrs., to pronounce (aloud) a sacrificial formula: *ikirre cilekako dararḥea*, or *ikir cilekateko dararḥeia*? What is the formula in a sacrifice to Ikirbonga? *daraŋtanae*, *alope landabaraea*, he is uttering the sacrificial formula, take care not to laugh any more; *eneṭee dararḥla, taēomtee cenemenekeda*, at first he pronounced the formula aloud, afterwards he mumbled.

daraŋ-q p. v., (1) prsl., of the victim, to be dedicated to the spirit: *merom dararḥjana*. (2) imprsl., of the formula, to be pronounced: *daraŋjana, n̄do j̄eige maipe*, the formula has been pronounced, let anyone of you now kill (the goat).

da-n-daraŋ vrb. n., (1) the utterance of the formula with reference to its manner: *iniḍ danaraŋ janaḍ nekage heraoa*, he is always so slow in uttering the formula; *iniḍ danaraŋte luturko soben pereḡirioa*, he shouts the formula so as to fill everybody's ears. (2) the length or slowness of the utterance: *danaraŋe dararḥkeda, tala ganṭareo kae ṭundukeda*. (3) the loudness of the utterance: *danaraŋe dararḥkeda, latar ṭolaētee alumjana*, he shouted the formula so loud that he was heard from the lower hamlet.

daṛaṭa-kaji

daṛaṭa-kaji sbst., the text of a sacrificial formula : *daṛaṭakaji* kae mundibēstada enamente urnauruae kajjāda, he does not know the formula well, that is why he says it haltingly, trying to remember.

daṛāp-bagel, **daṛāppa-bagel** and **daṛāpken**, **daṛāppaken** vars. of *daṛāḥbagel* and *daṛāḥken*.

daṛāsaḍ var. of *dhaṛāsaḍ*.

daṛba var. of *daṛa*, *daṛāba*.

daṛhi, **daṛi**, **darhi**, **darl** Nag. (Sk. *dārhi*) syn. of *latar gucu* Has. sbst., a beard.

daṛi I. intrs., (1) to be able to. In this meaning it follows the word denoting the action one is able to perform. If it be affixed to it, the prnl. sbj. and the negative particle *kā* precede the cpd., otherwise they stand between the two words : *aīnoia oldaṛia*, *aīno olia daṛia*, I too can write ; *kaina oldaṛia*, *ol kaina daṛia*, I cannot write. When the meaning is clear from the context or circumstances, the first word may be omitted : *naminan mandi kaina daṛia*, I cannot eat so much rice ; *miḍ cipi ilim daṛia ci* ? Wilt thou be able to empty a whole *cipi* of rice-beer ? *kupulko kako daṛijana*, *mandige daṛijana*, the guests could not eat up all the rice prepared, the rice had the upperhand. (2) to succeed in smth. to have the upperhand in smth : *imtiane kaina daṛijana*, I did not succeed, I failed, in my examination ; *laraire kale daṛijana*, we lost our lawsuit. (3) to be able to overcome smb, to overcome. In this meaning it inserts

daṛi

the prnl. ind. o. : *ciulaḍ kae daṛi-ai na*, he will never get over me ; *en inuarele daṛiakoa*, we will beat them at that game ; *laraire kale daṛigia*, we lost our lawsuit against him ; *tisina silibina lellia*, *tuladoina tulakena*, *mendo kaina daṛigia*, to-day I saw a deer, I let fly an arrow but could not hit it, or hitting it could not kill it. N. B. The idiom : *kā daṛi*, (1) preceded by nouns of senses, limbs or particular parts of the body, with or without the aff. *te*, denotes the inability to use those parts or organs of the body : *meḍ (te) kae daṛia*, he is blind ; *lutur (te) kae daṛia*, he is deaf ; *kaṭa (te) kae daṛitana*, he is unable to walk ; *maṇan (te) kae daṛitana*, he cannot rise, nor stoop, being sore in the back ; *moca (te) kae daṛitana*, he cannot speak ; *tī (te) kae daṛitana*, he cannot lift his arm, or he cannot use his hand. (2) preceded by nouns denoting parts of the body, it often refers to great pain in those parts ; *bḥ, hataḷa, kuṛam, maṇan, tī, kaṭa, kae daṛitana*, his head, his side, his chest, his back, his hand or arm, his foot, is aching very much.

II. trs., with inserted d. o., (1) sometimes used instead of the intrs. with inserted ind. o. : *eperanre kale daṛikia*, *gopoḡredole daṛikia*. (2) syn. of *daru*, to bring up a child until it is old enough and able to work : *honkoe daṛikedkoa*, all his children are over twelve years old. *daṛi-n* rflx. v., used only in the cases described under the first meaning of the intrs., but connotes that one is

dari

able to do an action only with difficulty, by a special effort. It is syns. with *tekaōn*: *atuytane tai-kena*, kotoe *sīhdarinjina*, he was being carried off by the flood, but was able to clutch on to a branch; *tiagu kae darinjana*, in spite of his efforts he could not rise; *nādoe ola-darintana*, now he can manage to raise himself on his hands, or to rest on his hands.

dari-g p. v., (1) prs., to be brought up until one is old and strong enough to work: *Samua honko dariakana*, Samu's children are all at least 12 years old. (2) imprs., used to denote possibility: *nea darioa*, this can be done; *nea kā darioa*, this is impossible, cannot be done.

da-n-ari vrb. n., (1) a victorious fight: *musia danarire baria haruae auledkinaa*, after a victorious cock-fight he brought home as prize two vanquished cocks. (2) the number of victories in a cock-fight: *simtolre ne hatu danagrako danariko darijana*, sobenko haruako auana, in the cock-fight the young men of this village were so successful that all came back with the prize of a vanquished cock. (3) the number of children brought up to working age: *ne harama honko danariko darijana*, *miq hofo jaked engaapu*, *peru kako jomtana*, all the children of this man are now at such an age that none any more lives on the work of his parents.

Note the meaning of the participles and the corresponding nouns of

dasa

agency: *dari hofo*, *darinj*, a strong man, one who will be able to do a thing; *dariada*, the thing one was able to do; *dariid hofo*, *dariadi*, *dariidni*, (1) the one who was able to do a thing, (2) the one who was overcome in a contest; *dariदारिको*, those who can: *dariदारिको सु-सुना*, *kā dariदारिको लेले* (song), those of us who can will dance, those who cannot will look on; *darijan hofo*, *darijani*, *dariken hofo*, *dari-keni*, the one who gained the upper-hand.

dariqlekan adj., possible, which can be done: *dariq'ekan kami*. When it is used as a prl. the terminal *n* is left out: *nea dariqleka*, *nea dariqlekagea*, this can be done, this is possible; *nea kā dariqlekagea*.

dariqlekanq subst., things that are possible; *kādariqlekanq*, things impossible.

dariqlekage adv., modifying *le/q*, to seem possible: *nea kādariqlekage l'loa*.

dariqlekate adv., in cpls. in such a manner that it is possible to: *parhaōdariqlekate oleme*, write legibly; *aūmdariqlekate jagareme*, speak audibly. The same ideas may be expressed by affixing *lekate* directly to the p. v. form of the first member of such cpls.: *parhlaōq-lekate*, *aūmplekate*.

daṛōḥ-daṛōḥ var. of *dhaloḥdhaloḥ*.

daṛsaḥ var. of *dhaṛṛsaḥ*.

dasa (H. *dashā*) I. sbst., (1) the condition in which one finds oneself just now: *edkan dasale* (or *dasarele*) *ṭṛakana*, we

have got into a bad corner. (2) lot, fate : *niā dasa nekagea*, *jāimine kamitanreo gun kā tōtana*, such is his fate : however much he may exert himself it is without avail ; *iniā dasage bagraōakana*, luck has turned against him. (3) bad luck : *miā dāsarele tōakana*, we have got into a bad corner. (4) punishment, the condition of being punished : *jāēgem ukutabara*, *sabutikemreko cilekan dasam namea* ?

II. trs., to punish : *sabutikemreko cilekateko dasamea* ?

dasa-n rlx. v., to put oneself into a bad condition : *ote bandar manadōe manulena mendo mōtāite nekāe dasanjana*.

dasa-g p v., (1) to be in good or bad luck, to have an easy or hard lot : *tisigapa edkagele dīsaakana*. (2) to be punished : *tisigapa edkagee dasaakana*, *turi candumentee sanjuakana*, he is badly punished just now, he is in jail for six months.

dasambaō var. of *dhasaō*.

dasāna var. of *dhasāna*.

dasānaō var. of *dhasaō*.

dasaō var. of *dhasaō*.

dasāraō var., *dhasaraō*.

**dasāi* (Sk. *dasahrā* and *dasam*, *dasamī* ; Sad. *dasāin*) I. sbst., (1) a Hindu festival introduced by the Hindu landlords, which stands entirely outside the Mundas' religious system, although they are morally forced to participate to some extent in it. The Sadani saying : *das din dasāi*, *solo din sōrai*, ten days (after the full moon) is the *dasāi*, sixteen days (later) is the *sōrai*, is used all

over the country. The Mundari rayats (undertenants) are obliged by the Hinlu landlords to contribute goats to the sacrifice called *mahā mātr*, the great slaughter. Their participation in the feast limits itself to a dance on that day. The feast takes place either in *kuar*, (the month corresponding, amongst the Hindus, more or less to the second half of September and the first half of October), or in the following month : *dasāi hobajana*, the *dasāi* feast is passed ; *Khunṭi*, *Jaria* or *Kondankelre dasāi hobajana jatraḷo*. (2) the fair which takes place on the *dasāi* feast : *dasāi letekojana*.

II. a.lj., with *kulāṇ*, *buru*, *candṇ*, *bakra*, *setako* : *dasāi bakra*, an uncastrated he-goat which is to be sacrificed on the *dasāi* feast ; *dasāi setako*, dogs in the coupling season. Note the idiom : *miā dāsāi bakrae kiriatā'a*, he has bought a very small (he or she-) goat, as small as the goats which they sacrifice on the *dasāi* feast.

III. intrs., to keep the *dasāi* feast ; *tisako dasāijada*, *tisako dasāitana*.

dasāi-g p v., of the *dasāi* feast, to be kept : *cimtan dasāioa* ?

dasāi-kode sbst., a variety of Eleusine coracana, millet, ripening in the first days of October. There is a form with red seeds and one with white seeds.

dā-sengel ltly., water and fire, I. sbst., nursing : *hasutanre dā-sengel kae namkeda*, when he was sick there was nobody to nurse him.

dasi

dasi

Note the saying : *dqseṅgele lela-kada*, he has seen water and fire, i. e., he has much experience.

II. intrs., with ind. o., to nurse a patient : *bēṅge dqseṅgelaipe*.

dqseṅgel-ṛ p. v., of nursing, to take place : *nīmente kā dqseṅgelṛtana*, he gets no nursing.

dasi (Sk. *dās*, a male slave : Sad.)

I. sbst., (1) service, situation of servant : *dasi kā namṛtana*, no situation is to be got. (2) a man-servant engaged for field and housework. (3) in the pl., the stamens of the flower of *edeldaru*, the silk cotton tree, in cntrd. to *raja*, the style. The stamens are also called *sipaiko*. These terms might be used for many flowers, if not for all.

*The Mundas keep two kinds of servants : married and unmarried. Married servants, however, are never met with in the Has. country. Unmarried servants share their masters food, and are in all things treated as members of his family. Their wages are settled by previous agreement and are nowadays : one *botoṅ* (loin cloth), one *picurī* (shoulder cloth) and 7-9 maunds of paddy, i. e., 7-9 times 40 measures. The measure used is the *basāṛipaila*. This, if filled with husked rice, contains 10-12 chataks in weight, but, if filled with paddy, unhusked rice, the weight is only 7½-9 chataks. (There are about 8 chataks to the pound). In total 7-9 such maunds of paddy weigh 288-405 lbs., which yield 211-297 lbs. of husked rice.

We have known the time, at the

end of last century, when the wage amounted to double this quantity of paddy, so that they often meant a daily addition of 2 lbs. to the supply of which the parents of the servant could dispose to feed their family. These were certainly liberal wages, the more so as they were paid to the parents as soon as their son entered upon his service. Now the paddy is generally not handed over to them before the next harvest, when the year of service is nearly passed.

The parcelling of property when a new generation enters upon its inheritance, together with the loss of many fields, and these of the best, from which the Mundas have been unjustly ousted by Hindu and Mahomedan intruders, make it increasingly difficult to pay servants in kind. Therefore the master generally tries to make the parents consent to a payment in cash. The sum then claimed ranges from 12 to 17 Rs., as one nowadays can get only some 24 lbs. of paddy in the rupee in December, and not more than 20 lbs. at the time the servant enters upon his duties. Even at this price it becomes more and more difficult to find servants, partly because now Mundas (especially Christians) able to dispense with the help of one of their sons, prefer sending him to school rather than putting him into service.

Married servants take their meals in their own houses. They get a trifle over 2 lbs. of rice daily or a corresponding sum in cash. They

have no right to cloths, but generally receive a good cloth in the beginning of the cold season. When heavy work is urgent they are given their meals in the master's house.

Maid-servants are rare. They are generally widows and found only in a few families in which there are no girls for the ordinary house work. Their work is very light, being limited to fetching water, cleaning vessels and occasionally husking rice. They get between 2 and 4 rupees a year and one meal a day. They never live in the house of the master. It is a very noteworthy fact that widows driven out as witches from their own villages, are easily received as servants in other villages, nobody there apprehending any harm from them. Similarly the fact of a youth's mother being declared a witch by a *deórâ* (witch-finder) does not interfere with his prospects as a servant if he be otherwise qualified.

The following rules regulate the relations between servants and their masters :

(1) There is no fixed date for entering into service. In Has. the contract is generally agreed upon at the Hasa fair and runs from some day in the following month till the day of next year's Hasa fair. The servant must remain in service only till this day, but often leaves only a week or two later. At the end of the year, a few days after the fair, the master must give

a feast to the boy and his parents. Elsewhere the end of the term of service always coincides with the Mage feast (two days after the Hasa fair). A few days before the feast the servants must go and bring in all the firewood needed for the occasion, even if there is already an ample provision. This wood is called *magesian*. On the feast day every servant must get 12 *magelâq*. These are small round but thick cakes of rice-flour, boiled in oil. When there are several servants in the same house, the master gives them that day a goat and plenty of rice-beer. When giving these he asks pardon for any harshness in language in the course of the year, and in return the servant or servants ask pardon for any negligence in their work. The servants' feast winds up with a dance after which they take their leave.

(2) When a new servant is engaged, the master must go to the servant's house, taking with him oil and a pot of rice-beer or rice enough to brew a pot of beer. Then the parents present the boy to his new master with a request to treat him with kindness and indulgence. The master then anoints him with oil to signify that he receives him into his family. The beer he has brought for the occasion or for which he has brought the necessary rice, is called *sunum-gosq-ili*, the anointment beer. Sometimes also the mother of the servant takes him to the new master's

house. Then the mistress of the house, being asked by the servant's mother, to receive and treat him as her son, anoints him with oil to signify her readiness to accede to this request.

(3) If a servant falls ill, the master must keep him and care for him during a whole month without retrenching anything from his wages. If after that he still continues unable to work, then the master keeps him but the family of the servant must furnish a substitute.

(4) In years of scarcity or famine, servants must, as far as possible, get their full meal like the children of the house, even if the other members of the family have to suffer hunger. Children get it because they must grow, and servants because they must work.

(5) Masters are obliged to be very indulgent with their servants for such ordinary faults and shortcomings as are natural to their age, and they must easily give them leave to attend hunts, fairs and similar feasts held in their own or neighbouring villages.

(6) If a servant's family be in urgent need of help for its own agricultural work, the master easily gives leave to the servant to go and help, and if the case be very urgent, he will send an extra man and a pair of bullocks to render the necessary assistance.

(7) If any servant, after agreeing to serve and receiving the anoint-

ment, breaks his promise, his parents must of course repay the salary. Moreover the village council will condemn them to a fine and no Munda is allowed to take him as servant.

(8) If a servant runs away from his master, the parents must be ordered by the village council to repay the salary.

(9) If a servant commits such grave faults that the master finds it necessary to dismiss him the parents are similarly obliged to restore the salary.

(10) If a servant, entrusted with cattle loses an animal through his own fault, he must pay for it, but not if the animal be killed by a tiger or leopard.

(11) If cattle under the care of a servant, cause damage in other people's fields and a fine is exacted, the servant has to pay it. But in this case Mundas are very indulgent to servants.

Misconduct between a servant and a girl of the house is exceedingly rare and is severely punished.

It is but natural that under such conditions a very friendly spirit should exist between masters and servants. Hence it happens that the same servant remains of his own free will for years with the same family. In that case his master pays the marriage price when the servant marries and contributes also to the expenses of the marriage dinner. If after that the servant chooses to remain still longer in his

service, the master will, in addition to his ordinary pay, give him also a piece of land free of rent for a number of years. In cases of accident, the master supports him.

II. adj., with *kami*, service; with *hoŕo* or *koŕa*, a man-servant.

III. trs., to engage a man as servant: *ne hoŕolo dasikja*.

IV. trs. caus., to send out a son into service: *oŕare kami banoa, miaŕ hom jātarebu dasitaia*.

V. intrs., with the genitive case or with inserted ind. o., to be smb.'s servant: *okoëam dasitana? apea gomke bugindasiaipe*.

dasi-n rflx. v., to engage oneself as a servant: *en dikutare alom dasina, kae bēseamea*.

dasi-q p. v., to become a servant: *honin Maŕgrataŕee dasiukana*, my son is a servant in the house of Maŕgra; *oiulaŕ kain dasilena*, I have never been a servant.

da-n-asi vrb. n., the great number of young men becoming servants: *danasiko dasinjana*, mid *hoŕo jaked oŕare kako sarenjana*, so many engaged themselves as servants that there is not a single young man left in the house.

dasla-gemkea I. sbst., the relationship between servant and master: *dasiagomkeare eperan hobajana*, a quarrel has arisen between master and servant.

II. adj., occurs pdly. in the phrase: *dasiagomkeŕkiŕ*, they are related as servant and master.

III. intrs., to stand in the relation of master and servant: *dasiagomkea-*

tanakiŕ.

dasi-guti (Sad.; *guti* seems to be the pl. Or. termination *guŕŕi*) collective noun, used in the s. or pl., (1) posts of man-servant: *dasi-guti* (or *dasigutika*) *kā namqtana*, no posts of servant are to be got. The same idea is expressed by *dasi*, *dasikami*, *dasipasiri*, also s. or pl. (2) male servants: *dasiguti* (or *dasigutika*) *kako namqtana*, no men-servants are to be got. The same idea is expressed by *dasi*, *dasipasiri*.

dasi-kamiŕiko collective noun, all the servants, male and female, of a house.

da-sim sbst., an aquatic bird so called. It calls *kwaŕ! hwaŕ!* at night.

dasi-pasiri syn. of *dasiguti*.

da-siraŕ syn. of *daŕaŕci*.

dasna var. of *dhasāna*.

dasnaŕ var. of *dhasaŕ*.

dasraŕ var. of *dkaŕāsaŕ*.

dastur (A. P.) I. sbst., custom, customs or ways of a person or people: *akoŕ dastur judagea*, their ways are different.

II. trs., (1) to establish a custom: *nekagebu dasturea*, let us establish the following custom; *iskulŕa manŕi apisako dasturakada*, they have established the custom of giving three meals a day to the boarders in the school. (2) to accustom smb. to smth., to impose a custom on smb.: *kamiŕa gonon cilekatee dasturtadpea? canŕutadpeae oŕ hap-tataŕpea?* To what has he accustomed you regarding wages? To receive them at the end of each

d̥a-sukul

dati

month or at the end of each week ?
iskulre cilekateko *dasturakad̥pea* ?
What regulation have you to follow
in the school ?

dastur-en r̥lx. v., to accept or
follow a new custom : bagōāndope
bagōānenjana, aṛandikorandire or̥
gonoḡanaḡ, janamkaramre cilekape
dasturentana ? You have become
Birsaites, I know that, but what
are your customs now for marriages,
deaths and births ?

dastur-q p. v., (1) to become cus-
tomary : enkage n̄do *dasturotana*,
that becomes the custom now. (2)
to be accustomed to : iskulr̥a manḡi
npisale *dasturakana*, at school (as
boarders) we have been accustomed
to get three meals a day.

dasturleka adv., (1) usually. (2)
in accordance with the custom.

dasturbāri adv., not more than is the
custom, exactly as is the custom.

d̥a-sukul ltly., smoke of water,
i.e., steam : r̥elgari *d̥asuku'leko*
calaḡea, they put the trains in
motion by means of steam.

data nataṛa nataṛa tur d̄ar̄aṛa
(twice) imitative description of one
of the rhythms of the *dumaṛa* drum
during a *jadur* dance.

dataraṅga, dataraṅga (H. *dant*,
tooth ; *rang*, colour) sbst., perman-
ganate of potash : *dataraṅgae* joma-
kada, j̄eṅged̄lekae mocabaṛajada,
he has chewed permanganate of
potash he goes about showing his
bright-red teeth ; nana kuriko
aṛandire *dataraṅgatee* nartakoa, on
marriage feasts (among the hindu-
ized Mundas), the barber colours

in red the border along the soles of
the feet of the women.

dataraṅga-n r̥lx. v., to dye one's
teeth with permanganate of potash ;
ne dangra p̄iṭ partede *dataraṅgana*.

datārom, datrom (H. *dantāri*) I.
sbst., a toothed sickle with a wooden
handle, (Pl. XIII, 8) in cntrd.
to *puṅḡidatārom*, the same with a
hollow iron handle, all in one piece :
datārom harakana datirūṛaeme, the
sickle is worn, renew its teeth.

II. trs, to forge into a toothed
sickle : ne mer̄eḡ *datāromaiṛame*.

datārom-q p. v., to be forged into
a toothed sickle : ne mer̄eḡ apiado
datāromoa.

d̄a-tasaḡ syn. of *jomjopom*, sbst.,
a way of living, sustenance : shahar-
r̄a *d̄atasaḡ* kaina heḡadariada, I could
not get accustomed to town life ;
okore *d̄atasaḡ* calaḡoa ent̄aregele
taṛna, we live wherever we can find
sustenance.

d̄a-teta, teta-d̄a Has. syn. of
d̄aphariaḡn̄i Nag.

dati (Sad., H. *dāntī*, a sickle ;
Or. *danḡi*, a leaf) I. sbst., the teeth
of a sickle, saw or leaves ; the teeth
or pricks on the back of the fish
called *maḡsakamhai* : keorasakamr̄a
datim lelakada ci ?

II. trs, to make, renew or sharpen
the teeth of a sickle or saw : ariṛa
dati harcabajana, *datiruar̄lem*.

dati-q p. v., of sickles, etc., to get
fitted with teeth : ne datārom sara-
sorotan *datiakana*, this sickle has
long, thin teeth.

da-n-ati vrb. n., the manner in

dati

which the teeth are made: *danatiko* datikeda, soben datāromko meseleka lelqtana, the sickles have been so made that all have short thick, close-set teeth.

dati (H. *dāṭnā*, to snub; Mt. *datāvanen*, to threaten) I. sbst., syn. of *ira*, a menace or threat of future harm: *dati* aīumkedate eperara hobajana.

II. adj., with *kaji*, menacing words: *dati kaji* alom urumea, do not hold out threats.

III. trs., (1) to threaten a man: goṣmaira mentee *datikiña*; dale (or dalree) *datikedlea*. (2) to say that one is going to kill an animal, or destines it for smth. (not necessarily harmful): kulaē *datidole datilja*, mendo eṭarenko goṣsidakja; merom porohre jomle (or jomrele) *datijja*, we destine the goat to be eaten on the feast day; ne sim tolrele *datikja* we have destined this cock for cock-fighting. (3) to say that one is going to do smth. (maybe not harmful) to smth.: daru *dati bārim datijada*, mamado musira kam hijua; doba mid pīttaēten *datijada*, tisira enara aregotana, for a whole week I have been saying that I would bale out this pool, I am finally doing it.

III. intrs., constructed with *mente* or with inserted ind. o., same meanings: tamras kumbūruko janaōko *datiatana*; ne sim janaōgera *dati-aitana* mendo kupulge kako hijutana, I always say that we will kill this fowl (next time we get a visit) but no visitors come; oraṃente

datra

dati bārii datitana, kaṭatido kae calaōjada, he speaks about building a house but does not move hand or foot. Note the saying: *datidatitedom* sereḡgirijada, ltly., thou crushest altogether by saying continually that thou wilt do it, i.e., thou art full of bluff, full of vain intentions, promises or threats.

da-p-ati repr. v., to hold out threats against each other: turi canduātekin *dapatikena*, tisinadokin *gopoṣtana*.

dati-q p. v., meanings corresponding to the trs.: kanekanele *datiqṭana*, nēgejā *gopoṣ* hobaoa; ne sim tolree *datilena*, mendo bēs kae rakaba enamente nādoe jomogea; ora bai māre *datilena*, nā jaked jetana aūri rikaoa.

da-n-ati vrb. n., (1) the act of threatening, etc.: misa *danatidole* aīumgoḡlja, dunuāṛākedlea enamentele piraōkja, the first time he threatened us we let it pass, he has repeated the offence and therefore we have given him a thrashing. (2) the object of the threats, etc.: ne simge oi ama *danati*? Is this the cock thou hast said to be destined (for eating, fighting, etc.)? (3) the amount of threatening: *danatiko* datikja ena aīumte api mā meḡ kae duṛumana, they threatened him so much that he passed three sleepless nights.

da-tija-dirira sbst., *Jussiaea suffruticosa*, Linn.; *Onagraceae*,—an erect herb, 2-4 ft. high, with alternate, entire leaves and yellow flowers, common in wet places.

datra var. of *dhatra*.

datrom

datrom var. of *datārom*.

datrom-bim syn. of *iotrom*; sbst., *Vitis tomentosa*, Heyne; Ampelidaceae,—a kind of wild vine, the fruit of which has a harsh, irritating taste: *datrombilireq jō rorodgea*.

datula (Sk. *dantur*; Or. *datlā*; Sad. *datli dant*) I. adj., (1) with *data*, a tooth protruding between the lips. Also used as adj. noun: *gopoētandipli datulareko dallja, paṭubutorjana*. (2) with *moca* or *horo*, a mouth, a man, with one or several such teeth. Also used as adj. noun and nickname: *datulakom lelakaḍkoa ci?* he, *datula!* *hijume*. II. trs., to call smb. by this nickname: *cinamentepe datulakja?* *daṭado bēsgea*.

datula-q p. v., to get such a tooth or teeth: *ciminare datulaakana?* How many protruding teeth has he? *puragee datulajana sukuridantalekae mocabaraēa*, he has teeth protruding exceedingly: he goes about with tusks like a boar's.

da-n-atula vrb. n., the number in which, or the extent to which, the teeth protrude between the lips: *no haturen dangriko danatulako datulajana, phāgu mandukamlekako mocabaraēa*, the girls of this village have such protruding teeth that their mouths look like clusters of *Bassia* flowers in the month of phagun (when they are in full bloom).

ditum-datum I. sbst., the dang-dungdangdung-like sound in the ordinary beat of the *dumara* drum: *dātum-dātumiq alumlq*.

dūq

II. adj., with *sari*, same meaning.

III. trs., used only by little children, to drive the cattle at the sound of the *dumara* drum: *sōraire urikoko dātum-dātumko*.

IV. intrs., to beat the *dumara* drum in the ordinary way: *okoe dātum-dātumjada?*

dātum-dātum-q p. v., of the *dumara* drum, to be beaten in the ordinary way: *dumara dātum-dātumqotana*.

dātum-dātum, dātum-dātumqan adv., modifying *rū*, same meaning as intrs.: *dumara dātum-dātumko rū-jada*.

datūra var. of *dhatra*.

datur-datur imitative of one of the two ways of beating the *dumara* drum when the drummers and those who shout: "hala! hala!" drive the cattle 3 times along the main road of the village on the *sohorai* feast. The other way is described by *dādatur-dādatur*. Constructed like *dātum-dātum*.

dūq (diphthong) I. sbst., a remonstrance, expostulation or dissuasion, in contrd. to *mana* which connotes force or authority: *eperane monela mendo dāyī namla, ente kaējana*.

II. adj., with *kaji*, remonstrating, dissuading, expostulating words: *dāy kaji kacipo kajikeda inkia eperatanre?*

III. trs., to remonstrate, to dissuade: *ne otere jetaēo alokako hijuka mente gomkee dāṭana* (or *dāyindlea*).

dāy-n rflx. v., to let oneself be dissuaded: *aleq kajito kae dāyntana am kajilekakome*.

daūd

daūr

da-p-āy repr. v., to remonstrate with each other, to dissuade each other: *ne tolaren hoṛoko eperā hobagre ciṇṇāḥ kako dapāntana*. Also used sbstly. and adjectively: *nikure dapāy banoa*; *dopāy hoṛoko batakōa ci?*

dān-gō p. v., to be withheld, prevented, by dissuasion or remonstrances: *nekan kajikote kae dāūgoa*. *da-n-āy* vrb. n., (1) the act of dissuading, remonstrating: *aleaḥ dānāy kā samajana, manatirajan*, our remonstration has not been in vain, it has been listened to. (2) the amount or effectiveness of dissuasion or remonstrance: *dānāy-ko dāukja, kisko sobene bagauterkeda*, they influenced him so much that all his anger is cooled down.

daūd (Sad. *daūd*) sbst., generic name for urinary complaints. The Mandas distinguish: (1) *daūd*, (a) *pundi daūd*, in which the urine becomes white and cloudy. (b) *ara daūd*, in which the urine turns dark and reddish. (2) *tān-daūd*, strangury, in which there is pain in passing the urine, which comes out by drops. (3) *kharka-daūd*, a complaint, not serious, to which young men and young girls are subject when reaching puberty. (4) *koḍra* or *korradaūd*, a very rare and very painful form, the result of syphilis. (5) *hami daūd* or *daūdhami*, in which the urine is mixed with blood and pus. N. B. Blackwater fever seems to be quite unknown to the Mandas.

The remedies they use against *daūd* and *hamidaūd* are the following: (1) they eat the raw root of *heḥeḥe* (*Crepis acaulis*). (2) they mix into rice cakes, before baking them, the powdered bark of *sakamlara* (*Diospyros montana*). (3) they mix with either water or curds of cow's milk old molasses which has been ground with the root of *pundi maraṇ aḥikir* (*Smilax macrophylla*) and use it against *pundi daūd*, or with that of *ara maraṇ aḥikir* (*Smilax prolifera*) used against *ara daūd*. Moreover against the last, before taking the remedy just described they drink water in which dry *madukam* (*Bassia latifolia*) flowers have been steeped for one night. (4) a decoction in a pint of water of 2 oz. of the leaves of *oreka-tadaru* (*Vitex peduncularis*, Wall; Verbenaceae). This is a day's dose. Against strangury they eat the same root of *Smilax macrophylla* crushed with molasses or a rice cake which contains crushed leaves of *lupnara* (*Acrna lanata*). The last is also used against *hami-daūd*.

daūdaū var. of *daṇḍaṇḍ*, syn. of *dandarcā*.

daūd-hami, *hami-daūd* see under *daūd*.

daūr (H. *dārū*; Mt. *daur*) sbst., gunpowder.

da-uru sbst., any kind of water beetle.

daūr var. of *dapur*.

daūṣā, *daūraḥa* (H. *daurak*, a

daŭre

dāq-dēq

runner) syn. of *dākokuduruni* Has., I. sbst., a postal runner in parts where there is no railway or motor service. These men take the mail sealed and locked in strong canvas bags, a distance of about seven miles, running all the time. At the relay the runner finds another runner to whom he hands over his bag and from whom he receives the mail from the opposite direction, either at once (if there be only one relay between the two post offices), or when this runner comes back from the next relay. As soon as he gets the bag from the opposite direction he runs back to his starting point: *daŭrahaku cimpirana sangiureko badlantana?*

II. adj., with *kami*, the work or position of postal runner: *daŭrā kamiina namakada.*

III. trs., to engage as postal runner: *ne dākoŕare okostekope daŭrāked-koa?*

daŭrā-n rflx. v., to engage oneself as postal runner: *aiŕdo kaina daŭrahana.*

daŭrā-q p. v., to become a postal runner: *ne dākoŕare turi boŕoko daŭrāakana.*

daŭre Nag. *daŭri*, *daŭru*. Has. (II. *daurnā*) syn. of *nir*, but not in the meaning of to run away, I. sbst., the run, the way of running: *ne sadoma daŭrubu lallea, enate gonorabu papaŕaŕa*, let us first see how this horse runs and then we will settle its price.

II. intrs., to run: *daŭreŕeme, daŭri-me, daŭruime, daŭrekedae*; *karam-kodo daŭruredare, lipanloponko*

seŕerlen (song), the *karam* dancers came running, they reached out of breath.

daŭre-n rflx. v., same meaning: *moŕ mailina daŭrunjana adina laga-cibajana.*

daŭre-q, daŭru-u p. v., imprsl.: *tala gaŭdi daŭrulena ente senjana*, there was a run for one mile followed by a walk. Note the idiom: *senbaŕare inkuŕa mon purage daŭruua*, their mind is overrun by, i. e., busy with, the idea of going about.

da-n-aŭre vrb. n., the rapidity or distance of the run: *danauŕui daŕukeda, miŕ ganŕa bitarre misao kae senla*, for a whole hour he ran without walking even once.

daŭrsante, daŭrsate, daŭrsinte, daŭrsite variants of *dapurante*.

daŭru var. of *daŭre*.

daŭra and *daŭrusante, daŭrusate, daŭrusinte, daŭrusite* var. of *dapur* and *dapurante*.

dāqatur-dāqatur (*a* nasalized) imitative of the 2nd way of beating the *dumaŕa* drum on the occasion described under *dāturidatur*.

dāq-dēq Nag. *dāq-dūq* Has. syn. of *darenmaren, gandaŕgusaŕ, gandaŕ-guseŕ, gandaŕgusa*, I. abs. n., irresolution, weakness of will: *dāq-dūq hokatam, monējadredom monēke-teēme.*

II. adj., irresolute, hesitating, weak-willed: *dāq-dūq hoŕokolŕ karbār isu hambala*, it is very difficult to have dealings with irresolute people. Also used as adj. noun: *miad dāq-dūq/ŕle karbārkena, miado kā suku-keŕlea*, we have had dealings with

an irresolute man and found no pleasure whatever in it.

III. trs., to give undecided orders, to speak irresolutely : amgem *dād-dūdkeḍlea* ; kajim *dād-dūdkeḍa*.

IV. trs. caus., to render irresolute by objections or disapproval : amgem *dād-dūdkeḍlea*.

V. intra. imprsl., to have hesitations, to feel irresolute : *dād-dūdḡjāina*.

dād-dēd-en rflx. v., to act or speak irresolutely : am cilekan boḡo ? sobenārem *dād-dūdena*.

dād-dēd-q p. v., (1) to be said or ordered irresolutely : kaji *dād-dūd-jana*. (2) to be rendered irresolute : guḡulu herina monēakaḡ taikena, kā taḡkaoam menkeda, ena kajiten *dād-dūd-jina*.

VI. adv., with or without the affixes *ange*, *ge*, *tan*, *tange*, to speak or act irresolutely : *dād-dūdangee* kajikeda ; *dād-dūde* rikantana.

dāē-dāē imitative of the sound of the *dumaḡ* drum as they beat it when they go to a fair or when they make the tour of the village on the *mage* feast. Constructed like *dātut-dātut*, but not used trsly. : burute sentanre oḡo haḡatanreko *dāēdāēca*.

dāē-dāē dāēk turr, *dāē-dāē gedat turr* (twice) imitative description of the rhythm and sound of the *dumaḡ* drum during an *orjadur* dance.

dāēgaḡ syn. (1) of *aḡgosa*, *dendēḡ*, *dendēoḡ*. (2) of *omsaḡ*, *tarnaḡ*. It is used of animals only, not of man except in jokes, trs., with or without *bḡ* or *hoḡo* as d. o., to crane the neck. It may also take as d. o. the being or object on account of which the

animal cranes its neck : sadom maḡ-sakame *dāēgaḡjada* ; sim kuḡide *dāēgaḡḡia* ; keḡa *dāēgaḡkiḡa*.

dāēgaḡ-en rflx. v., with or without *bḡ* or *hoḡo*, same meaning : sim *dāē-gadentana* ; sim bḡe *dāēgadentana*.

dāēk duma dāē, *dāē dāē dāē* (twice) imitative description of the rhythm and sound of the *dumaḡ* drum during an *ormage* dance.

dāēk turr dēdāḡ turr, *dēdāḡ nataḡ tāē tāē* (twice) imitative description of one of the rhythms of the *dumaḡ* drum during a *gena* dance.

dāiti-daru (Sad. *daintphar*) sbst., *Feronia Elephantum*, Corr. ; Rutaceae,—the Wood-Apple or Elephant-Apple, a small, deciduous, spiny tree with alternate, imparipinnate leaves, small flowers in loose panicles, and a large globose fruit with rough woody rind. The flowers and the pulp of the fruit are eaten. From the woody pericarp tobacco boxes are made.

dārā (Tam. *tiri*, infinitive *tirikka*, to wander about) I. sbst., a search : senderatanre, *dārā auri tuḡḡiḡe*, miaḡ saramle goḡḡia, before the end of the beat we killed a sambur deer. II. trs., (1) to search for, to look for : cinam *dārātana* ? paēsa menaḡ, hatu *dārāpeḡu* kirinaḡ, we have money, go and look for a spot where we can make a new village, we will buy it. (2) to beat a forest for game : birle *dārākeda* ; gomkekomente kulale *dārākḡia*, we made a tiger beat for the sahebs. III. intrs., to beat a forest for game : senderare tarako *dārātana*, tarako kepesedḡtana.

da-p-dārā repr. v., to go in search of each other, to look for each other: *burupirirelana apadjanre dapārā lagatina*; *cui ad gaikina dapārātana*. Also used sphtly.: *mône hofo kepesedrekoe, modhisileka dapārāre*, five men are on the stand and about twenty on the beat.

dārā-p p. v., (1) to be looked for: *en dangri soben pite dārālena, kae namjana, Asāmtijanaja*. (2) to be searched for smth.: *merom adakana, hatu dārājana, kae namjana, piri dārā lagatina*. (3) of game: to be beaten for: *tisina ne guturen kulaē dārāpka, janaō babakoe jom-jada*. (4) of a forest; to be beaten for game: *soben bir dārālena, miado jilu kae namjana*.

da-n-dārā vrb. n., (1) the act of searching: *barsina danārā paōjana*, a search of two days proved useless. (2) the time spent or the space covered in searching: *danārāle dārākia, setaēte tikingreo kae namjana*, we looked for him the whole morning but could not find him. (3) the place searched: *hola danārāge tisinaoe dārārūrātana*, he is searching again the same places where he searched yesterday.

**dārē* (Or.) I. sbst., (1) a sacrifice, and in the cpda. *horodārē; simdārē, sukuridārē*, etc., a human sacrifice, the sacrifice of a fowl, a pig, etc.: *dārēpe rakakeda?* Have you offered a sacrifice? (2) a victim for a sacrifice: *dārē kirina-ipe*. (3) fig., an animal to be eaten by guests: *miadleka dārē namime, sangitebu karaamea ne loēon*, got

some bullock or goat for a banquet and we will, many of us together with and for thee, mix up the mud of this field with the levelling plank. II. adj., with the name of a victim, sacrificial: *dārē sim, dārē merom*. III. trs., (1) to offer in sacrifice: *meromko dārēkia*. (2) to put a buried treasure under the protection of a spirit by the promise of a sacrifice. The victim promised stands with the afx. *te*. Whoever digs up that treasure without first offering the sacrifice promised will be at once harmed by the spirit: *netare taka topatanre meromteko dārētala*. (3) in cpds. with the name of the victim, to claim or want the sacrifice of such a victim: *ikirbonga meromdārēkedlea*, Ikirbonga wants us to sacrifice him a goat.

dārē-n rfx. v., (1) of Christ only, to offer oneself up in sacrifice: *abua Gomke Jisu Krist soben horoko bancaōmentee dārēnjana*. (2) fig., to sacrifice oneself for others, to die for the benefit of others: *disun bancaōmentee laaire taramara horoko dārēna*.

dārē-p p. v., (1) to be offered in sacrifice: *baria sim ofo miad meromko dārējana*. (2) of the sacrifice of such or such a victim, to be required before a hidden treasure may be dug up. The name of the victim stands as sbj. or with the afx. *te*: *taka ne daru subare kumutera namla mendo horote dārēakana, okoe urdaria?* I know through a dream that there is money buried under this tree, but a human sacrifice

is required; in these circumstances who could dig it up? *ṭaka topetanre, karārte kūredo aṭeṭe, jālekate maēomenjanre, hoṛo dārēṭṭe*, if in any way, either on purpose or by chance, the man who buries a treasure makes himself bleed, a human sacrifice will be necessary before it may be dug up; *hoṛote dārēakan ṭaka begar hoṛo bongakjate urtanre oko hoṛo maēomoa inṭi gojṭe*, anyone who happens to bleed whilst digging up without human sacrifice a treasure for which such a sacrifice is required, is sure to die himself; *ṭaka topaakanamente munḍijante, entaraṭ hasa idikeaḍ gitia-kanre bō latarre dōkeḍci, kumure munḍioa cikan dārēakana mente*, when it is known that there is buried treasure somewhere, if one takes a little earth from the spot and sleeps with his head over it, he will understand from a dream what sacrifice is required before digging it up.

da-n-dārē vrb. n., (1) the offering of a sacrifice: *misa danārēdo kā gunjana, oṛṭ caṭlijana idibarakeate lel lagatina cikan dārē uṛṭa hobaoa*, a first sacrifice remained without effect, it is necessary to consult once more the rice grains to know what we have to sacrifice. (2) the number of sacrifices offered: *danārēle dārēkeḍkoa, goṭa oṛṭaren meromakole caba-keḍkoa*, we have sacrificed so many goats that we have none left in the house.

dārē-daka I. collective noun, the victim and all the other things

necessary for a sacrifice: *dārēpāḍḍe namakada ei?*

II. intrs., syn. of *bonṭabara*, to offer several sacrifices, or many kinds of sacrifices: *dārēdubukeḍale*.

dārēdaka-p p. v., imprsl., syn. of *bonṭabara*, of several sacrifices, to be offered: *batsapisa dārēdakaṭana mendo hasutan hoṛo enkagea*.

dāta-nataṭa-nataṭa-tur-daraṭ-nataṭa-nataṭa-tur-daraṭ descriptive of the sound and rhythm of the *dumaṭ* drum as beaten for the ordinary *jadur* dance. The whole expression with its twenty syllables may be constructed like *dātṭadātṭa*, but not truly.

**dārī* Sad; H. *darānā*, to thresh. I. abst., the act of threshing any kind of food grains or pulses by making cattle walk round and round over them: *uṛṭko dārīreko* (or *dārīko*) *harṭana*, the bullocks are driven in the act of threshing.

II. trs., to thresh as described, in entrd. to *en*, which applies not only to this same process, but also to that in which the ears or pods are twisted about and crushed under men's feet (*kaṭate en*). The process (by means of cattle) is in general use for paddy and wheat only: *baba bāriṭe purasako dārīṭa*. Nevertheless it is also used for the *ramṭa* pulse in the *pyridium*, the flat part of the country (around Karra), where this pulse is much cultivated. In and around Ranchi the grains of the *kada* millet also are freed from the ears by the trampling of cattle.

The threshing floor having been

levelled and smeared with diluted cowdung to keep it clean, the sheaves to be threshed are opened out and spread in a circle, the layer being 1' or 1½' thick. Over this the cattle are driven round and round until the upper part of the straw is freed of seeds. The emptied straw is then removed and the cattle are driven over the rest a second time. Again the emptied straw is removed and then what remains on the threshing floor is worked up and sifted with the fingers, the free grains being spread in an even layer over the floor with the remaining straw and ears on top. Then the cattle are made to trample it a third time, and after emptied straw has been removed, a fourth time. This closes the process as a fifth trampling is rarely needed. The whole work has taken from dawn till about 11 a. m. and has produced five or six maunds of grain. No threshing is done in the afternoon, as the cattle must be led to graze for at least half a day. Whilst the cattle are driven over the straw it is impossible to prevent them from snatching up occasionally and eating a mouthful. Those who drive them must always be on the look out to prevent fresh cowdung from falling and mixing with the paddy; they intercept it and receive it on some of the straw picked up for the occasion. It is carried aside on this improvised recipient and, when it is thrown away the straw is put back on the threshing floor.

dāūri-p p. v., generally of paddy, to to be threshed by the process described.

dāūritante adv., with *har*, to drive cattle in the process just described: *dāūritanteko* harkoa.

de! or *dē*! (H. Or. Sad. *de*, give) with or without one of the affixes *a*, *na*, *hale*, etc., Interjection (1) denoting protest, impatience, anger: let go! away! there now! *de*! *aṛa-taime*, begone! do not hold me. (2) asking permission: *deiṛ* lellea! Let me see; *deiṛ* senkqa! Let me go, permit me to go. (3) asking to receive: *de* paesa! Give me a pice. (4) engaging, inviting: *de* bolome! Come in, please; *de* aulepe! Please, bring it. N. B. In answers, not *de*! but *mar*! is used. (5) used sometimes in the third meaning under *de de*!

II. intrs., to say *de*! to ask: *deūoira detangea*, omge kako omaintana, I am asking for it, but they do not give it to me; *dekenae*, kako omāia. The frequentative is *dekendekena*.

de (H. *deg*, step; Or. *degnā*, to jump) I. sbst., a mount, the act of going on horseback: *gel hoṛoko taikena*, *sadomkodo area*, enamente moḍ hoṛo *de* kae namkeda.

II. trs., (1) to put smb. on smth.: *sadomre deiṛme*, lift me on to the horse. (2) syn. of *der*, *dere*. In this meaning it is used also in the repr. and p. v. and as vrb. n.: *sadom deḥja* (or *sadom gogokja*), the stallion has coupled with a mare (or a stallion has coupled with the mare).

N. B. In opds. in which it modifies

trs. prds., the trs. function of the trs. component prevails: *hoṛo maraṅgee taikena, en huṛa sadome deḃaṭigiriṭṭia*.

III. intrs., to climb, to ascend, to mount: *bururee deḃena; sadomree deḃana*.

d e-n rfx. v., same meaning: *sadomree deḃana*.

de-gg p. v., (1) to be climbed, to be mounted: *hantare maraṇa, buru mena, ciulaō kā deḃana; hola ne sadom deḃena tisiraḃoe ruṛuakana*. (2) of a mare, to suffer copulation: *holae deḃena*.

de-n-e vrb. n., the length of time during which one remains on horseback: *sadomre denḃe deḃana, Khunṭi-āte Ranci jakeḃ misao kae aṛāgu-kena, he remained on horseback the whole time from Khunti till Ranchi*.

de Nag. *dī* Has. I subst., smth. sticking in the throat: *de menagea hoṭore, kā oḃeṛjana*.

II. intrs., to have smth. sticking in the throat: *jilutena deḃana*.

dī (not *de*) trs. caus., to cause to choke: *miaḃ hon laḃteko dīkīa*.

dej-g, di-gg p. v., (1) same as intrs.: *kanṭarajantera deḃtana, jilutena deḃena*. (2) to stick in the throat: *dedeṭasadra jan uḃ kā daṛioa, deḃoa oṛḃ ulaoa*. N. B. *Dejg* occurs also in Nag. instead of *deogg* in the p. v. of the opd. *ulaḃep*.

de-n-e, di-n-i vrb. n., the extent of suffocation caused by smth. sticking in the throat: *denḃe deḃana, saḃaḃ soben koṭonagiriḃjana, smth. stuck in his throat to such an extent that he died of suffocation*.

dea Has. *doḃa* Nag. I subst., (1) the back of men or animals: *deare gitī, enale sambira, to lie on one's back, we express by the word sambir*.

(2) the underside of a leaf, *sakam*; of a palm leaf mat, *paṭi*; the outer side of a winnowing shovel, *kaṭṭa*; of a waterproof made of leaves, *guṛgu*; of a bamboo umbrella, *atom*; of an open book, *kitab, baḃi, n* cntrd. to *lāṭ*. (3) the back of a picture, of a looking glass, of a written document and in general of any flat object so placed that one side faces the subj. of the sentence, in cntrd. to *samaṛ*. (4) syn. of *naḃa/dea*.

II. trs., to turn one's back to: *singiturṛsaḃ deakeḃa; oinaṃentem deaiadḃlea, alesate meḃmūāren kaci baḃua?* (2) to place people with their back to: *pantipanti duḃrika-kom, singiturṛte deakom*. (3) to leave behind: *moḃ canḃuḃ hasujana, gatiko paṛaḃko (or paṛaḃreko) dea-kīa*.

III. intrs., to lag behind, to get backward: *iskulrena deatana*.

dea-n, doḃa-u rfx., v. (1) to walk, stand, sit or lie behind someone's back: *aṛa aḃarena, am deanme*. (2) to turn one's back to: *singiturṛsaḃ deanme*. (3) to lag behind, become backward, through one's own fault: *ne hon hasudo kae hasulena, lanḃiateḃ deantana paṛaḃre*. (4) to come late through one's own fault: *tikindipīli pancāṭi kaḃilena, inḃido ili nūtee deanjana*.

de-p-ea, do-p-oḃa repr. v., to leave one another behind: *senḃdiplibu*

dea

dea-biti

gaparka, kabu *depea*, when starting let us call each other, let us not leave one another behind; *mojgekia itundaritana, kukia depedtana*.

dea-q, doša-q p.v., (1) to be left behind, to lag behind: *urundo moštele uruolena, horaree dealena*. (2) to become backward: *iskulre paraše deajuna*. (3) to get behind the time, to reach late: *pancāṣṭ-mentele deajana*. (4) to get such or such a kind of back: *ne kera moḍ muka oakare deaakana*. (5) in changing one's shape, change also the place of one's back: *hoṛokulako lājeako deaoa deasako lāfoa*, wertigers (men changing into tigers) get their belly changed into the back and their back changed into the belly, have their back where in the human shape their belly was.

de-n-ea, do-n-oēa vrb. n., (1) the extent of lateness: *deneae deajana, pancāṣṭko birideabjanatee tebaḷa*, he came so late that the pancayat people had already risen when he reached. (2) the distance one is left behind: *deneae deajana, reḷire-kae aṛumea*, he is so far behind that he would not hear our shouts. (3) the extent of backwardness: *deneae deajana, imtiane ne sirma oṛiḷoḷo-kao-daria*, he is so backward that he will never pass his examination this year.

deare adv., modifying *kakāḷa*, to shout, (1) backwards. (2) from behind: *deare-kakāḷa*.

deate adv., modifying *sesen* or *nēr*, (1) syn. of *sesen*, to run or walk backwards: *pangidko deateko*

sesena, karākomko gandeteko sesena, antilions walk backwards, crabs walk sideways. (2) syn. of *sen-rūran*, fig., to draw back from an agreement: *sobenā bondebostjana einamente deatem sentana?* In Nag. *dočate* is also used (1) as syn. of *taḍomte*, afterwards: *barsia dočatee hijulena*, he came after two days. (2) as syn. of *herate*, late, too late: *barsia dočatee tebaḷena*, two days he reached too late.

IV. With the affixes *sq, tq, sqre, tqre, sqte tqte*, etc., it forms advs. and postps. used instead of the corresponding, *taḍomaq*, etc., when there is question of human beings: *akoā deasqrele tiagujana*, we stood behind them. *Deasq*, however, is used also with *kagaj, oapa, nepelum-bul, haṭq, guṛgu, paṭi, sakam*, etc., of which the sbst. *dea* is used N. B. The English word 'back' is in many cases, rendered by *kunḍam, danar, cupuḷ, jana, landi*, etc., which see.

dea-baṣar, doša-baṣar I. sbst., a rope which binds someone's hands behind his back: *deabaṣar raṣataipo* (or *ocṣtaipe*).

II. trs., to bind someone's hands behind his back: *kumbūru sipaiko deabaṣarkia*.

deabaṣar-q p.v., to be bound with the hands behind one's back: *kumbūru deabaṣarjana*.

dea-biti, doša-biti I. sbst., slices of bamboo taken from the surface, incised. (to *lāḷbiti*, sliced inner wood of bamboos: *adeabiti huṛia-gam auakada, lāḷbitido purage*.

ਦੇਸ਼-ਪੰਨਾ

II. trs., to plait smth. with such surface slices : ne haṭṭa huraṅgeko *deabitiakada*, purā kā ṭekaoa, too few surface slices have been plaited into this winnowing shovel, it will not last long.

deabiti-q p.v., to be plaited with such slices : ne haṭṭa huriṅge *deabitiakana*.

deḥ-ḍa, doḥa-ḍa trs., to cool smb.
by throwing water over his bent
back : *deadḍaṭipe*. Note the saying :
amagaḍom *deadḍajada*, syn. of ama-
gaḍom *deakundamjada*, or : *pusi-*
lekam gotatopajada, thou speakest of
other people's faults but dost not
say that thou hast committed the
same.

deadq-n rfx. v., to cool oneself in the way described: *kentēdrae jete-tana, en-ikirrebu deadqkoā*.

deada-p-g repr. v., to cool each other
in this way: *daritarekina deada-
pakena*.

deadā-gg p.v., to get cooled in this way: *ne bāndara api hoṛo kabu deadagoa*, there is not water enough in this small pot to cool the back of us three.

deä-kundam, döä-kundam trs., to make smb. sit, stand or lie behind one's back or behind the back of others. See the saying : **amagadom deäkundämjuda** under **deade**.

'*deakundam-en* rfix.-v., 'to sit, stand
or 'tie behind someone's back : *alom*
deakundamena, 'ačarsare-dubme.

deakn³p-windam repr. v., -to sit,
stand or lie one behind the other:

*globen 'deaknpundama, 'pantire 'dub-
ben.

deb-deb

deakundam-q p. v., to be placed-behind another: *apeatele deakundam-jana*, we are behind your backs.

deakundamre adv., behind someone's back: Samuṣ *deakundamre*ṣ duba-kana.

dea-sakam, dōa-sakam I. sbst., the lining of doubled up leaves along the border of a *guzgu*, leaf waterproof, or *cukuru*, leaf hat: ne guz-guz *deasakam* kã *taũkaakana*.

II. trs., to put on that lining:
guagu aũrile *deasakamea*.

deesakam-*q* p. v., to get fitted with
such a lining: *ne gunagu nājakeḍ*
aūri deesakamoa.

'*des-salom*, '*des-salom* sbat., of quadrupeds, the meat on both sides of the spine: sinkore '*des-salom* banao, inkua salom karampajaro ta'na, fowls have no pieces of meat along the spine, in their case it is the meat on both sides of the breastbone which is called *salom*.

deasalom-q p. v., to have a piece of meat on each side of the spine: *simko kako deasalomoa*.

deḥ-deḥ I. abs. n., closeness, illiberality, slowness in giving: ne horoa deḥdeḥ ciulaō kā hokua.

II. adj., grudging, close-fisted, illiberal, slow to give : *dehdeh* - *horeko* asi alope acuna, 'do not tell me to ask grudging people. Also used as adj. noun : *nekan* - *dehdehko* : asi - *ku* angaōa.

III. tra., to give grudgingly: *deh-
dehkedae; dehdehkedae*, -he gave us
grudgingly.

•I.V. 'intra., to give grudgingly, to
tarry in giving: *dehdehtanae*, *deh-*

dedaṁ dedaṁ tuṁ dedaṁ

de de !,

deḥkenae. N. B. *Deḥdeḥtanae* may also denote the habit, and mean: he is of a grudging disposition.

deḥdeb-en rflx. v., to be just now reluctant or slow to give.

deḥdeb-q p. v., to be shown reluctance to give, to receive only after much importunity: setarele asikena, bar gaṇṭalekale *deḥdeḥjana*, we asked for it this morning, we received it only after two hours' asking. N. B. *Deḥdeḥjanae* may also denote the habit, and mean: he has acquired a grudging disposition.

deḥkendeḥken intrs., to tarry in giving, to give grudgingly. This takes no ts. afx. but may according to the context stand for the prst. or past ts.: api ṭakale asijaia *deḥkendeḥkena* (prst. ts.); api ṭakale asijaie *deḥkendeḥkena* (past ts.).

deḥdeḥtan adv., with *rika* or *rikan*, same meaning as trs. and rflx. v.,

dedaṁ dedaṁ tuṁ dedaṁ (twice) imitative description of the rhythm and sound of the *dumaṁ* drum during a *damkac* dance.

dedaṁ tur dedaṁ turr digida dedaṁ ikidur daṁ dedaṁ turr (twice) imitative description of the rhythm and sound of the *dumaṁ* drum during a *khemṭa* dance.

deḥ-daru I. abs. n., nimbleness, skill in climbing trees: ne hoṛore *deḥ-daru* menṇa.

II. adj., good at climbing trees: *deḥ-daru* hoṛo; ne hoṛo kūbe *deḥ-daru*. Also used as adj. noun: *deḥdaruko* gaṛisaraleka jān jōgeko *namjoma*, good climbers, like

monkeys, get at any kind of fruit.

deḥ-daru-n rflx. v., to train oneself at climbing trees: nī sarākoleka *deḥdarunjana*.

deḥ-daru-n p. v., to become skilful at climbing trees.

deḥ-daruko Has. syn. of *luti* Nag. subst., a species of small flies living in the fruits of *Ficus glomerata* and *Ficus Roxburghii*. They are believed to impart nimbleness in climbing trees to those who eat them. Hence the name. They are also called *loapudki* in Has. and *putuzgi* in Nag.

dēdē! syn. of *dakina!*

de de! *dē dē!* *dea de!* *dehale de!* *dena de!* etc., I. interjection (1) intensive form of the interjection *de!* used alone or with an imperative: *de de!* Let me alone! *dea de!* omainpe. (2) followed by a question, what an impossibility! what nonsense! *okotepetana?* *pīṭite—dena de!* nā oipe tebaēa? *aīubṭana!* Where are you, women, going?—To the market.—What nonsense! Can you be there at once? Night is falling already! *Tisira ne kami cabaṇka.—de,* gomke, *de!* cinam mentada? *naminana ci cabaoa nimin hoṛote?* Let this work be completed to-day—O master, what an impossible thing thou sayest! How can we do so much when we are so few? (3) coming after a conditional sentence, woe! (to me, to us, to you). In this meaning *le!* or *lehale!* Nag. and *de!* or *dehale!* are also used. On the other hand *dēna de!* seems not

to be used (they say *dea de!* or *dehale de!* even when addressing women): *mosatebu bulaēa eēfēurijō mente iliko akiqhundijada, ere kū ba'janredo, dehale de!* Intending to have the betrothal and the consultation of the omens on one and the same day, they are preparing a quantity of rice beer, woe to them, if the omens prove unfavourable!

II. adj., with *kaji*, insistent asking, importunity: *dede kaji hokaqka, takatale banoa.*

III. trs., to importune, to ask persistently: *setaētee dedeqāina, cināia omāia, taka banoa; cināe dedetana? dede-n, dēdē-n rfx. v., same meaning: iminanga dedenme, menare kacile omamea honan? Do not insist any more, would we not give it if only we had it?*

dekendeken, dēkendēken intrs., in the indet. ts. only, to say always *de!* to be always asking for smth.: *am dekendekena; setaētee deken-dekena, omaipe.*

deq-tasq syn. of *marundi*, *moronda*, sbst., *Ischaemum rugosum*, Salisb.; Gramineae,—a coarse, tufted, annual grass with cylindric spikes, frequent in rice fields. The seeds are pretty large but are not eaten, they would stick in the throat, hence the name. They enter as ingredient into opd. remedies for sores.

de-golq, dī-golq intrs., to choke to death: *miqd hon ladtee digogjona* a child died from a piece of cake sticking in his throat.

dehāit, dehāiti, dehāit (P. *dihāit*)

I. sbst., the country as opposed to the town or to the central place or head-quarters: *gomke dehāria*, the master went to the country, went to visit some village or other.

II. alj., from outside the town, from outside the central station or head-quarters: *dehāit hoqo, dehāiti pracār.*

III. adv., out of town, out of the central place or head-quarters: *Khunṭiran gomke etōāretōār dehāiti honortana.*

dehede! interjection, take care! *eskarga ci birhoram senqtana? —hē!* —*dehede!* tisingapa beranjiakana.

dejō p. v. of *dē.*

deken-deken, dēken-dēken, intrs., see under *de de!*

de'chi, dēki (H. *dekhnā*) interjection, with or without one of the affx *a, na, hale*, etc. (1) go and see! try and see! let me go (or try) and see! I sha'll go (or try) and see! In this meaning it is generally followed by an interrogative phrase: *dekitā lollia, okoa kaklala?* Let me go and see who has shouted; *deki aulepe, aiminana?* Bring it and let us see how much there is; *alom boloa.—boligeain.—deki bolome, cinam cika?* Do not enter.—But I will enter.—Well, enter and see what thou canst do. This sentence being said in displeasure, is intended to mean: enter and thou wilt see that it was useless to enter. But the interrogative phrase may also be understood, or exist only in the mind: *deki senkome, kako dārtana, go and see, please, they are*

del

dela

unable, i.e., go and see, please, whether thou canst not help them; ale kulikena, kae omkeda, *deki* ape misa kulilipe, we asked and he did not give; you ask him, please, and see whether you cannot obtain it. (2) and you will see smth. *enauātee erantana, deki, sennamrikalinape*, he is already scolding for a long time, let me go to him and you will see! N. B. In both meanings *deki* does not refer to actual but to future sight.

del! Kera. and sometimes Nag. var. of *dela*!

dela! *ela*! (Or. *derā*) with or without one of the affixes *a*, *na*, *hale*, etc., I. interjection denoting an invitation to follow the speaker, in cntrd. to *do*! *dola*! an invitation to go on with, or in advance of, the speaker. When it is used quite alone by way of a sort of cry, it means: now then come on! come on! follow me! whereas *do*! or *dola*! used alone means: come! let us go together! or: go along, I shall follow! *delaŋa*! *delaiŋa* *senŋtana*! When the invitation is addressed to several persons the prsl. prn. *bu* may be added to *dela*, the affx. *a*, *na*, etc., if used, being placed behind the prn.: *delabu*! *delabu-hale*! But if it be addressed to one person only the prsl. prn. *laŋa* may be added not only to *dela*, but also to the short form *de*, which is used only in this case: *delanŋa*! *delalanŋa*! *delalanŋahale*! (not *dellanŋa*, except in the Kera. dialect). In this it differs from *do*! *dola*! which both

may take the prsl. prn. *bu* as well as *laŋa*, the short form *de* being used alone. The prl. denoting the immediate act of going or running, when expressed, follows *delabu*, *delanŋa*, *delalanŋa*: *delanŋa senoa*; *delabu nira*. Other prds. may be used in the same way with *delalanŋa* and *delabu* to denote the action, to be performed at a distance, to which one invites others: *delalanŋa kamia*, come on, let us go to our work. But *delanŋa kamia* is always understood as meaning: come, let us do our work (here), the *de* in *delanŋa* not differing from the interjection *de*! in its fourth meaning. The action to be performed elsewhere or the place to which one invites others may also be put after *dela*! *delanŋa*! *delalanŋa*! *delabu*! and take affx. *te*: *dela*! *oraŋte*, come along, home! *delabu*! *kamite*, come along, to our work! But the phrases *oraŋte*, *kamite*, etc., may also be treated as intrs. prds. taking an inserted prnl. sbj.: *dela oraŋtelana*; *delanŋa oraŋtelana* (never *delalanŋa oraŋtelana*), come along, we will go home; *dela*! *senderatebua*; *delabu*! *senderatebua*.

II. tra., with inserted d. or ind. o., to invite to urge smb. to follow: *delaledŋkoaiŋa*, *kakoŋjana*; *aŋ bārigee hijulena*, kae *delaledŋkoa*, he alone came, he did not urge the others to follow him.

III. intrs., to say: come along! *deladoiŋa delatana*, mendo kape hijutana.

dela-p p. v., (1) of people, to be

dela-dela

denga

invited to come along: *aē bārigēe hijulena, jetaeo kako delalena.*
 (2) of the word *dela*! to be said: *enawāte delaptanreo kape hijutana. delakendelaken* intrs., see below.
de-n-ela vrb. n., the act of saying: come along! *misa de:elate kape luturqtana*, you never listen the first time when I urge you to come along.

dela-dela! a more urgent form constructed like *dela*! but without vrb. n.

delaken-delaken intrs., frequentative of *dela*, used in the indet. ts. only, to be saying already several times: come along! *dolabu sen-namia, enawāte delakendelakena*, come let us rejoin him, he has already said several times: come along!

dendēd Nag. dendeod Has. syn. of *dāējad*, except that it may not be used instead of *omsaŋ*.

dēni! dēni! Nag. (Sad. Mt.) syn. of *de tobe*! urgent form of the interjection *de* in all its meanings.

denga I. sbst., help, assistance: *ama dengale asitana.*

II. adj., with *hoŋo*, an assistant, a helper: *denga hoŋoko bankea*, there is nobody who will help. (2) wit *kaji*, intercession: *mukūdimadipli gomketaēte denga kajile namla.*
 (3) with *kami*, help in a work: *oŋa baiia monejadā, hagakotā denga kamiia asraētana*, I have decided to build a new house, I hope my relatives will assist me in the work.

III. trs., to help, to assist: *deng-gakoale*.

denga-n rlx. v., to apply oneself to help s.nb.: *holaētope irtana, kape cabadaŋiatana, tisiado aiŋoina deng-gana.*

de-p-enga repr. v., to help or assist each other: *kako d-p-engare oileka: baiua? najom saŋjanŋa dāŋē kako: depenga*, they do not help each other to defray the sacrifice exacted from a witch; *ŋakako depengakena.* Also used as sbst. and adj.: *alere depenga mena; depenga hoŋoko*, people who help each other. This adj., when used prdly. with a s. subj., means: to be in the habit of helping readily: *ne hoŋo kūbe depenga.*

denga-p p. v., to be assisted, to be helped: *kako dengaoa*, they will find no help.

de-n-enga vrb. n., (1) the act of helping, help, assistance: *apeŋa denengale isu kami senŋjana.* (2) the amount or extent of assistance: *denengako dengakia, oŋa baiie jeta iminan kae dakajana*, they helped him so much in building his house that he had no trouble with the expenses.

dengage adv., as a help, in order to help: *gonon kain aŋjadkoa, dengager kimitana*, I take no wages from them, it is to help them, that I work.

IV. Affixed to other prds., it means: (1) to help or assist in a work: *sidedenga*, to assist in ploughing; *iridenga*, to assist in reaping; *kumbirudenga*, to help in stealing, to abet a thief. (2) to assist by means of: *kajidenga*, to assist with words, i. e., to intercede for;

am kahanīme, alēdole *hedeŋgameale* *ked ŋgamea*, do thou relate stories we shall assist thee with exclamations of approval and wonder. (3) to keep company with smb., doing the same thing as he does: *aīum-deŋgɪ*, to listen with smb.; *duhdeŋga* to sit with smb.; *sendeŋga*, to go with smb.

deŋganɪ noun of agency, an assistant. This may also be affixed to prds.

deq, *ula-deq*, *doēq* I. sbst., retching: *deq menagea ci hokaakana*?

II. adj., with *hoŋoko*, people who have retchings, who feel nausea: *deq hoŋoko eikanateko ranukoa*?

III. trs. cans., to cause smb. to retch: *sadomsočara soange deqkja*.

IV. intrs., (1) imprsl., to retch, to feel nausea: *cikate deqjaŋna*? (2) prsl., same meaning: *deqlanae*.

deq-n, *uladeq-n* rflx. v., to cause oneself to retch: *taramara hoŋoko amolpitiakanre karkadtiko deqna*.

deo-gq, *uladeo-gq*, *uladej-2* p. v., same as intrs.

de-n-eq, *ulade-n-eq* vrb. n., the amount or force of retching: *deneoe deqjana*, *kuŋamko hasunterkja*, he retched so much that his chest ached.

deor-kuda syn. of *sull-udi-kuda* both *file* Haines, sbst., *Linociera intermedia*, Wight; var. *Roxburghii*, Clarke; *Oleaceae*,—a small tree, 25' high, with opposite, entire leaves, small white flowers and an ovoid drupe, 1" across, which takes a year to ripen.

deota (H. *dewtā*; Or. Sad. *deotā*) I. sbst., an idol, a statue or some

other object in which the divinity of some particular spirit is believed to dwell. The Mundas have no such hand-made visible representations of either Singbonga or any other spirit. These belong to a religious system quite different from theirs. They believe that the tutelary spirits appointed by Singbonga over each village dwell in certain trees, rocks, pools, fountains, fields and hills within the village boundaries. In this belief it is Singbonga and the tutelary spirits, who choose and determine the dwelling places of the spirits, whereas the belief in real idols presupposes that man can in some way or other influence or oblige spirits (gods and godlings) to come and dwell in the idols made by man. II. trs., to take and treat as an idol: *dikujaŋtiko jān dirige bēsnq lelkeeciko deotaea*.

deota-q p. v., to be taken and treated as an idol: *dikukore binamurtu deotaoa*, *hatimurtu deotaoa*.

deota-diri sbst., a stone worshipped as an idol: *Bandgādre pītpiri latsare miad deotadiri mena*, *ena miad bamārejati deotakeda*.

deōrā, *dēōrā* I. sbst., (Or. *deoras*, sorcerer) a lower grade of soothsayer, a conjuror, a witch-finder, an exorcist, who is wont to go and offer sacrifices in the Mundari fashion, in other people's places, and practises divination by means of rice grains, in contrd. to the *soka*, or *sokha*, who is only a consulting magician, who never sacrifices in the name of other people, but regularly sacrifices every

week in his own place with the paraphernalia of Hindu worship: idols, flags, milk and ghee, beating of the gong. However, some people combine the ways of a *deōrā* with those of a *soka*, and these are called *maraṇa deōrā*: *miad deōrā baḍre alom biḍāslaba, apiapunia deōrākotā senme; kajirega menā*: "dārē jom *deōrā*, ṭaka jom raja", do not readily believe what only one witch-finder says when he practises divination, but go and consult three or four of them; the proverb says: "the *deōrā* exaggerates the sacrifice to be offered, just as the rajah exaggerates the sum of money to be paid".

II. trs., to choose as *deōrā*, i.e., as sacrificer in a private case: *miadnile sokalja, etanile deōrālja*, we went to consult one man and took another to offer the sacrifice.

deōrā-n rflx. v., to pretend to be a witch-finder; to act as a witch-finder. *deōrā-q* p. v., to become a witch-finder: *deōrākanac*, he is a witch-finder.

*When an alien inquirer tries to get an insight into the religious beliefs and practices of the Mundas, he receives such confusing answers that, at first sight, he can discern nothing definite. He soon realizes clearly that there are two kinds of ministers of religion, *pahārs* and *deōrās*. There is no great difficulty in getting a clear idea of the character and functions of the first, but it is not so easy to find out something definite about the character, office, and methods

of the *deōrā*. One hears of *kupiq deōrās, haṭadeōrās, maraṇa deōrās* and *sokhas*. Some of these pretend to see evil spirits in the flame of an oil lamp; others use hypnotism, and of these some get into a trance themselves, whereas others use a boy as medium, and others again any passer-by. Some pretend to hold powers over venomous snakes and noxious insects damaging crops, many offer security against the effects of the evil eye, whilst others pretend to clairvoyance enabling them to state where lost or stolen objects may be found. Some restrict themselves mainly to divination by lot. Among nearly all, it is the divination by means of husked rice grains which is most resorted to. The chief business of most of them seems to be to find the name of sickness causing spirits and of wizards or witches, who cause such spirits to afflict either single persons with sickness or smite whole villages or districts with epidemics among men or domestic animals. The general first impression is that the chief concern of the *deōrā* is to fight witchcraft. And so two different opinions have found expression in all that has so far been written about the religion of the Mundas, namely first, that the bulk of their religion limits itself to sacrifices and rites against witchcraft; and secondly, that there is little homage paid to Singbonga.

It can, I think, be shown that both these views are to a great extent erroneous and that there

reigns more order in the whole matter than would appear at first sight. But let us first state the few definite points, which can be gathered pretty clearly from the many different and sometimes-contradictory replies and statements of the people :

1^o A *sokha* is an alien (Oraon or Sadan) witch-finder and magician, who claims to derive his powers, not from Singbonga, but from Mahadeo and sometimes even from *Garaga Māi*. He never uses the Mundari language in his incantations. He confines himself to divination and does not fear to point out clearly the wizards or witches responsible for a sickness, naming at the same time the required sacrifices, but never offering sacrifice for hire. This gives him much prestige among the Mundas because it raises him above the suspicion of ordering sacrifices out of self-interest. He is exclusively a minister of the witchcraft system.

2^o A *marāq deórā* is a Munda, who (generally) tries to imitate the *sokha* as far as possible. He is primarily a witch-finder, frequently using the Mundari language, and offering sacrifices for hire.

3^o A *hurīq deórā* is a Munda, who practises soothsaying, conjuring of spirits, (tutelary as well as evil spirits), clairvoyance by various means, for various purposes but especially for finding out what kind of spirit has caused certain evils and what kind of sacrifices are required to propitiate him. According to most Mundas he refrains, out of fear,

from pointing out clearly wizards and witches, confining himself to the statement that a case is one of witchcraft and ought to be submitted to a *sokha* or a *marāq deórā*. He offers sacrifices for hire.

4^o A *kaṭqdeórā* is a *hurīq deórā*, who confines himself to the use of the winnowing shovel in his practices.

The *sokha* and the *marāq deórā* are distinctly ministers of the witchcraft system as exposed in the article under *nojom* and both work mainly by means of hypnotism.

Although most, if not all, the *hurīq deórās* are votaries of the witchcraft system and many of them practise hypnotism and actual witch-finding in its initial stage, it is certain that much of what they actually do at the request of individuals, has no inner connection with the witchcraft system : It is either divination, which rests on a faith directly opposed to witchcraft, or it is caused by a superstition independent of, and much wider than, witchcraft.

I. Divination in cases of sickness.—The original belief of the Mundas represents the Creator as the *father* of all men. Hence they call him *Harām*, the original or first father of all. This form of monotheism arises from the idea of paternity, because God is the giver of life and the provider of all that is necessary and good. This conception finds still a spontaneous expression in the most important

occasions of their lives. It has, at one time, perhaps by contact with the Aryans, been succeeded by another conception representing God as a king and overlord, who commits much of the Government of men and things to tutelary spirits. This form of monotheism is based on the Asur legend in which the Creator is called Singbonga. As it stands in the Mundas' mind, it amounts to the belief that the Creator is the loving father of his creatures to whom is due unbounded confidence.

The whole trend of the Asur legend shows that, while Singbonga is determined not to leave an unlimited free course to evil-doers, he is ever ready to pardon the repentant, as he did the wives of the rebellious Asurs. The Mundas believe that Singbonga and the tutelary spirits punish men when their conduct rouses them to displeasure. Hence they think that all sickness except colds, ordinary attacks of malaria and fractures of bones, are punishments. Many Mundas believe that Singbonga himself never inflicts punishment but that he leaves this to the spirits he has appointed. Those who hold this belief always invoke Singbonga as witness when they consult by divination, or when they offer propitiatory sacrifices to the tutelary spirits, and they call on him to order the spirits to accept their offerings in kindness. As a mark of this faith they place a small heap of sacrificial rice in his name

but not in a line with the three they put down for the spirit to whom they sacrifice. To think that Singbonga punishes by himself, or that he does it through the agency of the tutelary spirits, are but two different forms of the same fundamental belief in the goodness and justice of Singbonga. This belief is essentially different from that which holds that sickness is caused by the ill-will of witches or of certain evil spirits. When therefore they try to find out by lot or some other form of divination whether it is Singbonga or some tutelary spirit who has caused a sickness, and what kind of propitiatory sacrifice is necessary, then their endeavour amounts to nothing else than a genuine act of homage to Singbonga. It is dictated by the same spirit which impels them to ask and look for marriage omens, and to have in certain circumstances recourse to other ordeals. Whether they be right or wrong in their views about the causes of sickness, does not affect the nature of the homage. The prayers they use on these occasions are respectful acknowledgments of Singbonga's omniscience and omnipotence and, at the same time, they express an absolute confidence in his goodness. Though these divinations may be performed by anybody, they are now, as a matter of fact, generally performed by *huris deōrās*. These have an evident interest to make the people believe that much depends on the correct

wording of the adjurations and prayers used, and so urge on them the services by which they themselves make a living. The style of these adjurations is the same as that of the Aaur legend. From this it might perhaps be conjectured that they were introduced together with that legend. On the one hand, they savour of the ancient Aryan ritualism and, on the other, they are intensely human inasmuch as they attribute to the tutelary spirits all the feelings which can move a human heart. But all this does not detract from their character as homage to the Creator, since these spirits are expressly believed and stated to be subjects of Singbonga, and are adjured in his name and on his authority. If now we add to this all the pains the Mundas take to ascertain Singbonga's will before they settle a marriage, and their prompt and absolute submission to what the omens point out as his will, together with all the acts of public worship performed by the *pahār*, we see that this worship is very practical and extends to all the more important details of their lives. The next conclusion we are led to is this: The Mundari-speaking *deorā*, such as we find him in the rite to be described presently, is, in the eyes of the people, much the same as the *pahan*. The main difference between both is that the *deorā* does for the individual what the *pahār* does for the community.

The following details were given

by one of those *deorā*s who consider sickness as inflicted either by Singbonga, Ikirbonga or Burubonga.

The head of the afflicted family goes with some pearl-rice to a *deorā*, salutes him, offers generally 4 pice, and says: "I have brought rice grains, please examine them" Generally the *deorā*s hold a kind of preliminary consultation which appears very superfluous. Instead of asking the one who comes to consult them whether it is men or cattle who are sick, they throw lots with a preliminary prayer to Singbonga to find it out. They pretend they are never mistaken in this matter. Should they make a mistake this does not seem to shake the confidence of the people. But the two great questions the *deorā* seeks an answer to are the following: (1) Is the sickness caused by Singbonga, Burubonga or Ikirbonga? (2) If so, what kind of sacrifice does the displeased spirit demand?

Before the *deorā* proceeds to settle these questions, he washes his hands and feet, and then turning to the East, he pours some of the pearl-rice grains into the palm of his left hand, and, whilst fingering them with the thumb, the forefinger and the middle finger of his right hand, he addresses the following prayer to Singbonga: "O Singbonga in heaven, thou king, who risest white as milk and settest white like curds, I, in my stupidity and ignorance, seek a solution. Allow thyself to be found in real truth! Do not

allow me to fall into an error ! Let the one who causes this illness be discovered and revealed by the examination of these rice grains, and let the sick one get all right again, let him get strength by taking his usual food !" Then he takes a pinch of the grains from his left palm, and saying : " Singbonga, it is in thy name that I now throw," he lets the pinch of grains fall on the ground, strikes the ground three times with his forefinger and then with the same finger draws a circle three times round the rice. After this he pairs off the grains in the circles. If all these grains pair off, then the answer is in the negative, i.e., Singbonga has not caused the sickness. However a single throw is not decisive. The lots must be thrown at least three times. If the second and third throw is the same as the first, it is considered certain that Singbonga has not caused the sickness, and then the lots are thrown in the name first of Hurabonga and then of Ikirbonga. But generally it so happens that an answer is now one way and then the other. Then the throwing is continued till the same answer is obtained three times. Since it is considered possible that all three of these Bongas have something to do with the sickness, the inquiry must be made in the name of each, even if the reply regarding Singbonga be affirmative. After this first question is settled, the following prayer is offered in order to find

out what kind of sacrifice the offended spirit, or spirits, want to get : " Simdārē simkirumte enstent boluakan, soḥoakanredo, hatitany baditanredom, ne cañlijana rakabzaka ! Ci simlārē simkirumte kam boluakan kam soḥoakanredo, bhot khasi bhot bakrate boluakan soḥoakanredo, ne cañlijane salanān pitinamzme ! Diliantanaina, becommtanaina : cañlijana rakabzaka ! If thou have entered here, descended here, through (the desire of) a sacrificial fowl, of the blood of a fowl, then let these rice grains reveal it ; if thou have not entered, not descended, through etc....., if thou have entered through the desire of a gold-ed goat or a he-goat, then let thyself be discovered and found out ! I ask and beg of thee, let these rice grains reveal it ".

The process just described is called *salanam-pibinam*. See the two other usual processes under *dorenam* and *hiḍnam*. The last however is also used by *maraz deḥḥ* in witch-finding.

II. Sacrifices and exorcisms.—The head of the afflicted family is then ordered to hold the required sacrifices ready at his house, to which the *deḥḥ* proceeds in the evening. After washing his hands and feet, he orders a lamp to be lit and incense to be brought, together with burning coals on a hoe or on a roofing tile. Then from two fresh leaves held in readiness he prepares a small three-cornered leaf-cup and fills it with water. Holding this

leaf cup in his hands he turns to the East and prays: "Sirmaren Sirabonga! Ama mocate ama datate, tala nida andage adia nida sunuture, nintaria goarikajadmeain! hundiba datatema! upalba kiutema! turisutam badibaearte borrakah boraraguntanam! Sirmare Sirabonga tala! pitalma purute rangama carite, sonada rupadain omamtana, telakotora atanaulme, hutumentea puiutea! Nintara Gomke! ne Ikirbonga ne Burubonga, ama mocate ama datate boljad kabuljadkoain. Aiuminako nateninako ne Ikirbonga ne Burubonga! Singbonga in heaven, a little before midnight, a little after midnight, this moment, by thine own mouth, by thine own teeth, I call thee to witness, thee whose teeth shine like the jessamine flower and whose chin shines like the lotus, thee who ascendest and descendest by means of a blue rope, a rope which becomes shorter or longer according to thy rising or descending because it winds or unwinds! Singbonga, my friend, in a cup of brass leaves joined with pewter pins, I offer thee golden water, silver water to rinse thy mouth, to clean thy mouth (before the sacrifice). And now Lord! By thine own mouth and by thine own teeth I shall give orders to this Ikirbonga and this Burubonga, make them listen to me, make them attend to me, this Ikirbonga and this Burubonga!" He now pours out the water and then addresses

Ikirbonga and Burubonga saying: "Am Ikirbonga, am Burubonga, aiuminape! tobe kahaniapeain, kudumapeain! Thou, Ikirbonga and thou, Burubonga, listen to me! I have something to tell you, something to relate." Here begins the adjuration, full of synonymous repetitions. The *deŕā* begins each stanza with a high-pitched apostrophe, sounding somewhat like an angry threat, from which he almost immediately relapses into a plaintive and monotonous chant as can be seen in Fr. Hipp's notation under No. 16 of the appendix on the notation and analysis of Mundari music (printed at the end of the letter D).

In the first stanza he reproaches them that "they have entered the house by fraud and deceit at midnight", and that "they got in not by the ordinary way, the door, but by the ridge-pole and the main roofing post: when these poles were shaking and trembling, it was surely not by the exertions of tender little babies". And then as though he wanted to shame them, he cries out: "Amedore Ikirbonga, nakanaka seratema! nakanaka seratema! Amedore Burubonga, nakanaka buditema! nakanaka buditema!" Is it then thee indeed, O Ikirbonga, who hast recourse to this kind of wisdom? Can it be thee indeed, O Burubonga, who recurrest to cleverness of this description? Then he adjures them in the name of Singbonga: "Sinjabonga kajijada

kāciteram alimjāda ? Marāṇ deotāḃ
 bakārādo kāciteram alimjāda ?
 Wilt thou not listen to what Sing-
 bonga sayeth ? Wilt thou not heed
 the words of the great Godhead ?”
 After a similar address to Buru-
 bonga he continues : “Singbonga
 says all kinds of things, the great
 Godhead addresses to you all kinds of
 words”. Then he begins to coax
 them as it were, promising them
 that he will name after them, i.e.,
 consecrate to them all kinds of
 shady rocky places on the mountains
 and in the valleys, the first to
 Burubonga and the latter to Ikir-
 bonga, and that there he will offer
 to them all the fresh and tender
 victims they desire. Finally he tries
 to force them by appealing to their
 tenderest feelings, saying in various
 forms : “The day is dawning, it is
 time to go home ! Do come now !
 Thy little children are looking out
 for thee from the tops of the white-
 ant-hills, O Ikirbonga ; and thine,
 O Burubonga, are looking for thee
 from underneath the tender leaves of
 the sal saplings on the mountains !
 Hear what they will say when they
 shall have got the fine things I offer
 to you : ‘Eṇagain emadlea, ḃuba bāri
 emadlea ! apuin seṇeraḃlea, taṛi bāri
 seṇeraḃlea ! Munuili celoepel nūtana-
 le, apuin emadlea ! seṇeberetantele
 inuatana ! Our mother has given
 us this, a full brass bowl she has
 given us ; our father has brought us
 this, a full brass plate he has
 brought us ! We are drinking fresh
 rice beer from cups full to the brim !

Our father has brought it for us
 (and so) we are playing about in
 high glee.” And then full of con-
 fidence he says : “All these things
 will I give thee, Ikirbonga, all these
 things are thine even now, Buru-
 bonga ! Therefore leave alone this
 wretched son of man, who has
 become quite stale and rancid : he is
 hot with fever and perspires violent-
 ly. Let him be soothed with mus-
 tard oil and turmeric and be cooled
 with a fan, and let his hands and
 feet become light again ! Give back
 to him his former health and former
 life spirit ! Let him drink eggs and
 goats’ milk ; let him drink warm
 water and digest it ! Then he will
 again enjoy good health.”

After this he adjures the spirits
 by their mother and their father,
 and once more warns them to listen
 to Singbonga, the great God. He
 winds up by inviting them to
 come along with him, as he is now
 going to ‘nail them out’ with a
karanṣi, an iron staple, and ‘sweep
 them out’ with a broom of *tirs birsī*
 (*Asparagus racemosus*) and of the
 gaudy feathers of the peacock’s tail.
 “Come now ! take these gifts under
 thy arm and on thy head, for in
 this house all is stale and rancid !”
 After these words he leaves the
 house, leading out the spirit or
 spirits. At the threshold he stops
 to drive in the iron staple. The text
 of this last adjuration is not fixed.
 I heard several variations. It is
 very noteworthy that in some of
 them Ikirbonga and Burubonga are

reproached with having listened to the suggestions of *baro nasau tero paagan*, a jingle denoting evil spirits who play a part in witchcraft. Maybe this passage has been borrowed from incantations used in the system in which sicknesses are explicitly attributed to the agency of witches. However that may be, the whole rite described here rests on the explicit belief that sickness is caused by the displeasure of either Singbonga, Ikirbonga or Eurubonga as stated above. The *karanji* is a double-pointed iron clamp. The blacksmith must remain fasting on the day it is forged. One of the accounts I got of this rite states that the *debrā*, before leaving the house, nails a *karanji* into the block of wood containing the husking hole which is generally inlaid in the floor of Mundari huts.

Whilst he is nailing the staple into the threshold, he sings to the spirits that he is now 'nailing them out' and forbids them ever to cross the threshold again. As soon as he has finished the nailing, he turns to leave the house with the spirit or spirits, and at that very moment the mistress of the house throws a leaf-cup full of ashes and water after him, shuts the door and says: "Bonga tismate bargiri, gumgiri-jamale, bonga from this day we drive thee and throw thee out." Meanwhile the *debrā* leads the spirits to the place he is banishing them to, singing all the while about the advantages of that place: "Come

along the way, so soft with fine sand..." etc. It must always be a place close to a stream, tank, spring or pool. There a little heap of pearl-rice is placed on the spot prepared for the sacrifices. The first sacrifice is always offered to Singbonga; it must be either a white fowl or a white goat. All the victims are marked with red lead on their foreheads and besprinkled with water in which ground roots of the *tirsi-birsi*, *Asparagus racemosus*, are mixed, because this plant is supposed to possess special virtues. After making the white fowl eat some of the pearl-rice, he holds it in his hands and turning to the East, says: "Singbonga in heaven! thou whose teeth shine like the jessamine, whose chin shines like the lotus, listen to me with twelve mouths with twelve ears! By thine own mouth, by thine own teeth do I adjure thee and call thee to witness this sacrifice." Here he cuts the fowl's throat and, dripping some of the blood on the little rice heap, he continues: "I offer thee a brass bowl, a dish, full of blood."

After this he proceeds to the sacrifice which the lots have pointed out as demanded, v.g., by Ikirbonga. If it be a goat, he sprinkles its head and feet with some of the *Asparagus* water, makes it eat some of the pearl-rice and says: "Ikirbonga, ando baro nasau tero paagan, nintau bhol bakra, bhol dāra, omanata! Sinduri tikam nantana, sinduri tikam omanata! Bhol

bakra bho) dārēte kiri-jaḍ, kirumaḍ-meain! Baro nasan tero pangan ḍula bāri, cipi bāri maḍomaḍ-meain, kirumaḍmeain. Neage sahaē-me! satoaēme! Ikirbonga, thou (one of) the twelve harmful, of the thirteen malevolent spirits! I give thee a sacrificial goat, a sacrificial offering. Thou seekest a sindur mark. I give thee a sindur mark (an animal marked with red lead). By this sacrificial goat, by this sacrificial offering do I adjure thee and call thee to witness this sacrifice." Here he cuts off the head of the goat and says: "Thou one of the twelve harmful of the thirteen malevolent spirits, I have sacrificed and offered thee a bowl, a dish, full of blood, consider it sufficient, be satisfied with it." After this he offers, with the same words and rites, a white-and-black speckled fowl to Burubonga. Sometimes a sheep and a pig are sacrificed in addition to the above, with the same or similar words. At the end of all these sacrifices he 'nails out' the sickness-causing Ikirbonga or Burubonga by means of the *putuḡgi mored*. This is a simple iron tube, a couple of inches long, into which a thick-headed iron nail fits. The blacksmith must forge it fasting. Whilst driving this into the ground he says: Nimtandē misimkiria, haremkiria, baro nasan tero pangan, baro dain tero dain, maredkarantia kilagiriḡjaḍmea. Ainalḡ palare ainalḡ badiēdu, haremkiria misimkiria kilagiriḡjaḍmeain putuḡgi moredte,

now I nail thee out by means of the *putuḡgi* iron and with an imprecation on the heads of thy brothers and sisters, the 12 harmful, the 13 malevolent spirits, the 13 witches, the 13 wizards. Shouldst thou intend fraud or mischief, (remember) it is with an imprecation on thy brothers and sisters I nail thee out altogether with the *putuḡgi* iron."

The introduction of the *barand* and the *putuḡgi* irons and this last formula are a conscious or unconscious attempt at combining two creeds with each other which are intrinsically inconsistent. For the two irons are implements of witchcraft, and the words *nasan* and *dain*, which are here pointed out as so closely connected with Burubonga and Ikirbonga, are terms proper to witchcraft. Here then we have another clear instance how new creeds gain entrance under the guise of the preceding ones, and how theoretical inconsistencies and even contradictions are considered by the people as straws over which nobody need stumble.

The head of the family has, according to custom, brought *ḡapin iḡ*, sacrificial beer, in a small pot. He now prepares four leaf-cups, called *ḡaraku'i puru* and pours beer into each. Then he himself enacts the rite by offering the beer to the children of Ikirbonga and Burubonga after the following introductory prayer to Singbonga: "Singbonga in heaven, I offer

fresh fermented beer in a cup of brass leaves joined with pewter pins to the children of Ikirbonga and Burubonga!" And then he addresses the children: "You, children of Ikirbonga and Burubonga, receive and accept and eat and drink! You had listened to the mouth and teeth (i.e., the instigations) of the one with 12 witches and 13 wizards. Now I give you fresh beer. Do please listen and let this be acceptable to you! You have perchance slept on the mat and on the bed of the sufferer, you caused this child of man to get fever and perspiration and made him stale and rancid. Now cool and refresh him with mustard oil and turmeric; give back to this child of man his former health; let him suck raw eggs and drink the milk of goats; let him drink again warm water and digest it."

After this the victims are cooked and the few people present eat of the sacrificial meat. The rest is taken to the house of the sick person, there to be eaten by the family.

What is noteworthy in this last formula is the implied belief that the tutelary spirits are married and have children, and this belief is here enunciated with an absolute unconcern about all the intellectual difficulties implied by it.

III. Spells cast by the evil eye and poisonous praises.—The Mundas believe that in every village there are persons, men or women, who have a heavy soul, *hambal roa*.

Such a person is called *hambal roateni*, a heavy-souled one. Some Mundas, who have been in closer contact with Hindus, relate more or less confused things about the *variously-souled people*, a theory coming from the Hindus. (See article under *roa*). The heavy-souled people are believed to have the evil eye, so that their look, when it is the first falling on some person, animal or plant, casts an evil spell. Similar spells may be cast by words of praise not only from heavy-souled people, but from anybody. In the adjurations or prayers to Singbonga against such spells these praises are sometimes called poisonous spells. When falling on children they cause them to become sickly; when cast on youths they prevent them from finding a suitable marriage; when falling on pregnant women they cause death or very difficult and painful childbirth. They may also fall on all kinds of crops, not only on standing crops but even on those already stacked on the threshing floor, and damage them by depriving them of part of their grain. It is even believed that if a person, leaving his house on some business, is met first by such a heavy-souled individual, the undertaking is sure to turn out a failure. Hence he will not proceed but re-enter his house and try another chance on the same or some other day. That spells of this kind are not necessarily connected with the supposed ill-will of sorcery is evident from the fact that heavy-

souled people are said not to be aware themselves of the harm they do, and that such spells are supposed to result from praises of well-intentioned neighbours, even from close relations. It is impossible to say when and how these superstitions arose, nor can they be referred to the absurdly exaggerated magic-theory of Frazer. They are to be met the world over and are far from having died out in Europe in spite of its boasted culture. However strange and unpleasant the statement, it remains a fact that such superstitions are current precisely in those circles which condemn all positive religion as superstitious. In the humblest aborigines as well as in the members of the proudest civilization, man is conscious of longings for undisturbed and boundless happiness; of intellectual energies, ever busy with the creation of new worlds for himself; of a willpower feeling able to defy even the orders of him whom he acknowledges as his absolute master and sovereign. At the same time he is also conscious of helplessness, weakness and apparently absurd dependence on a thousand trifles which can in an instant upset his cleverest plans, destroy his fairest dreams and blight his brightest hopes, transforming into acute pain his tenderest and most legitimate affections and his purest forms of happiness, and all that through agencies over which he has absolutely no command and for which he feels unable to offer any satisfactory

explanation. The human mind, ever looking backwards and forwards, adds to its sufferings by transforming the sufferings of the past into fears for the future, which fears are at times more excruciating than the realities themselves. By the very nature and essence of his intellect man is forced to look for explanations of the mysterious ill-luck that seems to pursue him everywhere. May it not be that in his failure to account satisfactorily for this great riddle, he grasps after reasons which on calm consideration he rejects as absurd, just like a drowning man instinctively stretches his hand to grasp the slenderest stick or straw, though it be ever so unfit to save him from drowning.

To be under any of these spells is expressed by the word, *sosoakanae*. *Soso* is the *Semecarpus Anacardium*, a forest tree with a black heart-shaped nut the juice of which is used by Indian washermen to mark linen. The oil expressed from this nut is vesicant and poisonous, causing death if mixed with food. This word is used transitively so that *sosoakan* literally means, having been 'sosoed' even as the English *birched* means having been beaten with a birch-rod. Why the name of this tree is used to denote spells cast by the evil eye and by praises, I could not ascertain. It is not unlikely that a comparison of the effect of a drop of *soso* oil on the skin, with that of the evil eye and praises on men, animals and

crops, lies at the bottom of the matter. A certain mysterious virtue is also attributed to the *soso* tree; for in the rites used against these spells, bits of wood cut from a *soso* twig are used to throw lots in the divination and a green twig is used, to 'wipe away' the spell, *sosofapa*; (*fapa* denotes the waving a leafed branch or twig to fan oneself or brush off some dust). Hence the Mundas will say. "Iduorę ne hon sosakana, sosobu *řapaaia*! It looks as though this child was under a spell, let us perform the rite required to break it!" The part played in this rite by the *soso* branch and the bits of *soso* wood, shows that a magical power is attributed to these by the Mundas. But at the same time the whole rite shows conclusively that they also believe that, whatever and whencesoever that power be, it can not exert its influence except with the consent and the sanction or blessing of Singbonga. The names *nasan* and *dain* do not appear in any of the adjurations or prayers used, which differ much from those in the preceding rite. In fact they can hardly be called adjurations, they are a prayer to Singbonga, asking his help against an evil which they do not qualify by the name of any spirit and about which they will only say that it exists, without pretending to know its real nature or ultimate cause.

The rite may be performed only on Mondays, Wednesdays and Fridays. In this again we meet another

world-wide superstition that of the *dies fasti* and *nefasti*, the lucky and unlucky days. The rite is generally performed by the *deśā*, though it is distinctly understood that anybody, who knows it, may perform it. Nowadays, since everybody wants it to be performed on the threshing floor, *deśās* cannot answer all the calls, so that there it is mostly performed in an abridged form by the owner of the threshing floor. I here subjoin this rite in order to give a specimen of what is done generally, and especially of the prayers used.

The *deśā* or the owner of the stacked harvest, turning towards the East, washes his hands and feet. Then he takes the leafed *soso* branch, splits it at one end, cuts off a small bit from one of the two parts produced by the split and then sticks this bit crossways into the split, so that the end of the branch now presents the appearance of the jaws of a snake in which the upper part protrudes somewhat over the lower one. Then, still facing the East and holding this branch and a fresh egg in his hands he addresses the following prayer to Singbonga: "Joar sirmare Simbonga! Antanlekam borakap, boraręgan-tanam. Junka botoę, palan *řan*-*řid*, *turęutam*, *bađibaęar*! Hundi-ba *řatetama*, *upalb* *kintema*! *Amp* *mocate* *boljad*, *kabuljadmeaim*! *Galbar* *luturę* *galbar* *meęte* *elamir*-*ma*! *Babęęę* *talano*, *kodęęę* *talano* *rejadme*! *Cuęu*, *kuęu*, *nindim*, *haręu*, *kuęu* *juęu*,"

saratin̄baratin̄ omruar, cedruar̄me !
Hail, Singbonga in heaven ! With
a long flowing loin cloth and a
shining ornament stuck over thy ears,
with a blue, winding and unwinding
thread, thou risest and settest like the
dawn ! Thy teeth are like the jessa-
mine and thy chin like the lotus. By
thine own mouth, by thine own teeth
do I address and adjure thee ! Here
in the midst of the rice and millet
plants, I call on thee. Give back
and restore in plenty and abundantly
whatever the mouse, the rat, the
white-ant and its grub have destroy-
ed." So he continues through 6 more
stanzas enumerating all the kinds of
birds and insects, and all the classes
of men who are in the habit of
taking something from ripening
harvests ; and he begs of Singbonga
to restore it all. After this prayer
he turns to neutralize the spells
cast on the crop by praises : "Bugi
kaji, bugi menledā tisin̄ bida-
jad̄mea soēa simjarom, sosobarkaḍ
tilai, otoron̄te. Seleka, banduleka
ne babaen̄agire ne kodeen̄agarem
tollena ; ne sosobarkaḍ, soēa
simjarom̄te, tilai, otoron̄te jirgiri,
ṭapagirījadaina. To-day, O spell-
casting praise, I bid thee farewell
with this rotten egg and this *soso*
branch, with this *Wendlandia* and
this wild vine branch. Like a
Spatholobus climber thou hast
clung to these rice and millet plants;
I sweep and fan thee off with this
rotten egg and this *soso* branch,
with this *Wendlandia* and this wild
vine branch." And then in 6

other stanzas he enumerates all
those, who perchance may have cast
spells on the plants by their
praises (*hisi datate*, with poisonous
teeth), namely the village authori-
ties, the villagers, the rayats, the old
widows, the cows, the goats or
anybody else. He adds each time
that he now sweeps and throws
the spell away into the 18 rivers
Ganges and the 16 seas : *afhara
Ganga, sola samundarre*.

As soon as these stanzas are finish-
ed, he breaks the egg pours the yolk
and white into a leaf cup and lets
the few drops of albumen remaining
in the shell drip on the threshing
floor. He then recites a prayer to
Singbonga, in which after all the
usual titles and addresses occur the
following words : "Mocaretain̄ toa
mena, butiretain̄ maēm̄ men̄a ;
kain̄ ituana, dondotin̄gea ! Donḍo-
te, baṇrate kain̄ ituana, kain̄ saria.
In my mouth there is milk, in my
navel there is blood, I do not know,
I am full of ignorance and stupid-
ity. On account of ignorance and
stupidity I do not know anything."

After this he carries the shell and
the *soso* branch to the roadside
there to throw them away. On
arriving there he recites the follow-
ing adjuration to the spell, which
he addresses as *gomke* (master, sir):
"Ne, gomke ! n̄adoin̄ bidaked̄meain̄,
cedaked̄meain̄ ! sosobarkaḍ, tilai,
otoron̄, soēa simjarom̄te bidajad̄me-
ain̄ ! Mun̄iliked̄meain̄ ! ṭapa kosō-
raked̄meain̄. Netaēte n̄adoin̄ bida-
jad̄meain̄ ! Netaredo am̄a jatin̄

hanoa, kilio hanoa! Etare nâdo namjomeme, entareko omamea! Now then, sir! I have just bidden thee farewell and dismissed thee with presents (according to the Mundari custom of taking leave from visitors). I dismiss thee with a rotten egg, with branches of the *Semecarpus*, *Wendlandia* and wild vine, I have given thee fresh and pure beer! From this spot I now dismiss thee. After all there are here no people of thy race and none of thy clan. Go and seek food now somewhere else! There they will give it thee". After this he throws away the egg shell and the *soso* branch makes an obeisance towards the East and returns to the threshing floor which is now deemed free from every spell. Arriving on the threshing floor he faces again to the East, pours beer into four small leaf cups which he offers to Singbonga with the following prayer: "I, with golden hands with hands of silver, offer thee this sacrificial beer in a cup of brass leaves joined with pewter pins. Do deign to accept it!" The rest of the beer is then presented to the people.

In cases of difficult childbirth the *deórâ*, on arrival at the house first throws lots outside the house in the way already described in order to know whether any of the four bongas supposed to cause trouble at childbirth, viz., Burubonga, Ikirbonga, Chandibonga and Nageera, are in any way responsible in the circumstance. If the answer be negative,

he declares the case beyond his powers. If it be positive, he gives the *soso* branch he has brought, to some woman who has to enter the house, touch the sick woman with it and then return it to him. He next turns East and, raising his eyes to heaven, strikes the eaves of the roof with the branch and then recites with a few variations the prayers against the spells caused by praises. To this is added a prayer to Singbonga for the recovery of the labouring woman and a speedy delivery. He winds up by throwing away the *soso* branch. If birth does not follow shortly, they call in another *deórâ*.

All well-to-do people call in the *deórâ* once a year to counteract all such spells as may have been cast in the course of the year on anything belonging to the family. This rite which lasts the greater part of the night will be explained under the word *sosotapa*.

In all these rites there is certainly no trace of poly theism, nor is there any thing connecting them with witchcraft. The occurrence in one place of the words *nasan* and *dain*, is so casual that it can and must be explained otherwise. As already stated, we find in all of them a strong belief in the absolute sovereignty and goodness of Singbonga mixed with certain superstitions existing all over the world. It also deserves notice that in all these rites the Mundari tongue is used.

IV. Witch-finding.—The characteristic feature of actual witch-finding

is the use of hypnotism either by autosuggestion or through a medium. When a man puts himself under the tuition of some old witch-finder to learn his art, as described under *sidi*, part of his training consists in being gradually and regularly worked into trances, so that he is disposed to fall easily into this state before he ever sets up as independent witch-finder. The more usual methods of witch-finding are as follows :

1^o Those who use boys as mediums say that not all boys are suitable subjects. When people go to consult such a witch-finder, they are, on arrival, made to sit in a circle and, after the preliminary questions and divinations cited above, the medium is called and placed sitting on a loose stone or wooden block in the middle of the circle. Then the witch-finder with a few muttered words, makes some passes over him and soon the boy begins to tremble all over, his face and eyes showing that he has fallen into a trance. He then begins to spin round with his seat more or less rapidly. The witch-finder now asks him : " What dost thou see ? " In his answer the boy-medium, after saying " I see a village, " describes the village of the people sitting around him, pointing out the orientation of the main road, some characteristic features, and gradually as though he stood before the house of the witch, he says, " I see a house with the main door opening to the East " (or West, as the case may be). He often adds other characte

ristic features, such as the number of cattle or children and then winds up with a short description of a woman, and adds that she is a witch. On further questioning he answers the witch-finder that such or such a *bonga* has been incited to do the harm complained of and that such and such victims are required. These and other such phenomena described by those who go to consult the witch-finder can be explained by the workings of subconsciousness, such as take place in hypnotic states of trance. It may of course be that some of the witch-finders, especially such as work by autosuggestion, make use of the personal knowledge they may have about the consulting village and its affairs. But it is quite certain that most of them, and absolutely all the people who consult them, are in good faith. As it became impossible for me to doubt this I looked on the matter as an interesting case of thought-reading or transference of thoughts, for which the circumstances are certainly most favourable : Before the men decide that the particular evil afflicting the village demands a recourse to the witch-finder, the women have already for days talked the matter over and worked themselves into the conviction, that one in their midst is a witch, and in a short time the most unpopular among them, perhaps suspected long ago, is positively credited with evil powers. Once things have reached this stage, the whole village gets full of indignation and

horror against the poor victim of feminine babble and jealousy, and though the men try to keep a cool head they soon succumb to the attacks of the women's tongues. Then a panchayat decides that on such or such a day (as soon as possible, of course) the heads of all families, even of rayats and non-Mundas, must go together to consult the *deorā*. On that day a man appointed by the panchayat goes from house to house with a winnowing shovel and every housewife must bring a pinch of husked rice from her provision. On no other occasion are the nerves of the whole community strung to such a pitch. This excitement reaches its wildest state in the men's heads when they see the medium in his trance and feel themselves in the very presence of the spirit. All of them, the unhappy husband of the supposed witch included, are firmly convinced that the medium is going to point out the very woman whom everybody in the village has been suspecting. It appears natural that under such extraordinary circumstances the medium should read the thought, which so strongly agitates all those who sit around him.

2^o One of the modes of working himself into a trance, used by some sokhas, is as follows: sitting in the midst of the consulting villagers, the sokha opens out a fan made of peacock feathers, lights an earthen oil lamp, and whilst blowing or sounding a conch (shell) he stares intently at the peacock feathers till

he gets into a trance. As soon as the consulting villagers see him in this state, they call out to him: "He guru! (teacher) explain! make manifest to us and tell us truly which spirit is afflicting us!" On this he apparently comes to and says: "Do you then really want to see this business through to the end? If so, I shall speak; but if afterwards someone of you has to suffer, then that is no concern of mine, I won't know anything about it, i.e., I cannot be made responsible". Then the people say: "We have made up our minds to punish the guilty person whosoever he may be, do speak out!" Then he again blows the conch and stares intently at the peacock feathers and when he has got into a trance he says: "Listen all of you! my guru (the spirit I consult) tells me this!" He then describes the man or woman who has done the harm, giving all kinds of details and declaring the kind of sacrifice required and the person who must offer it.

Some witch-finders acquire greater reputation than others and sometimes people come from a distance of 30 or 40 miles to consult them. The suddenness with which they arrive, renders it quite impossible for him to make previous private inquiries into all the village rumours and circumstances, and especially in the case of boy-mediums such frauds are excluded altogether. I see no other explanation than thought-reading.

deōrā

3^o One class of *deōrās* do not have recourse to these violent states of trance. They pretend to see everything, after a few incantations, in the flame of an oil lamp, or in the shape of a leaf, or in the smoke of sal rosin. I asked one of these, who explained the whole process to me, whether he could not see what bonga was menacing harm to me. He recited his formulas whilst staring intently into the flame of his oil lamp and then suddenly he said excitedly: "There! there! there he is!" On my asking whether I would be allowed to look at him, he invited me to do so, and pointed excitedly to the centre of the flame, and appeared quite disappointed that I could not see anything. He maintained that a *Candibonga*, residing close to my bungalow, was trying to kill me and that he would succeed in doing so if I took no measures. He failed altogether in reading my thoughts at that moment. But then I was a very unsuitable subject.

4^o In the processes described under *hiḍnam* and *dorenām*, the spinning of the medium and the movements of the winnowing shovel are evidently akin to the turning table and rappings of spiritism. It is remarkable that not only do we read of such phenomena in ancient literature, but they were known long ago even to primitive aboriginal tribes. The use the Mundas have made of

dere

them has been baneful and productive of misery. It has probably established, and certainly kept alive, amongst them the belief in witchcraft. It has probably also, at one time at least, led to human sacrifice, for many Mundas pretend that the demand for human sacrifice occurs in connection with these hypnotic states, and a substitute for human sacrifice is still practised nowadays. (See *bul-maḍom*).

deōrā-bonga sbst., an individual spirit particularly worshipped by a witch-finder to obtain his help and protection in the exercise of his craft.

deōrā-dura sbst., the special songs chanted by witch-finders whilst exercising their craft.

deōrā-kami sbst., the work or craft of a witch-finder.

dera postp., generally syn. of *jā*, perhaps; in certain contexts syn. of *da*, of course.

dere I adj., with *kaji*, smth. which has not been said or stated clearly, an interrupted sentence: *dere kajite kalira napamjana: aḍo Khuntipittijana aṇdo Mundu-pitte*.

II. trs., (1) with inserted pron.^t d.o., to state with insufficient clearness: *derekedleae, kajiree derekedlea, kajii derekedlea*. (2) syn. of *diḍ*, with *kaji* as d.o., to pronounce a letter with a vocal check: *kajii derekeda*.

de-p-ere repr. v., to state things vaguely, ambiguously, to each

other : kajikita *deperējana*.

derē-gg p.v., (1) to be told vaguely : kajī *derējana*, kajile *derējana*, kajirele *derējana*. (2) of a letter, to be pronounced with a check : éna kajī *derégōa*.

III. adverbial aff. to trs. prds., incompletely : *kajiderē*, *mađerē*, *éaluderē*, to interrupt one's speech, to cut incompletely, to hoe incompletely, etc.

der Nag. *derē* Has. syn. of *dē*, *gogo*, trs., of men and animals, to copulate, to commit fornication. This word is considered as very indecent and therefore seldom used. When used of men it may have the two meanings of : to violate a woman and : to commit fornication with a consenting woman. In current language the first of these meanings is rendered by *sađ*, *moťai* or *bolonam* (the last connotes that it happens in the woman's house). The second meaning is rendered generally by *mesa*, or *lō taŋa*. For animals they use the word *oloq*, to follow : Soma Mangrii *derēkja* (*derēkja*, *sađkja*, *moťaikja*, *bolonamkja*), Soma violated Mangri; Soma Mangrilqe *taŋena*, Soma Mangrii *mesakja*, Soma committed fornication with Mangri.

de-p-er, *de-p-ere* repr. v., to commit fornication with mutual consent, to act as man and wife.

der-q, *derē-q* p. v., to be violated : en *kuri* *kaita* *dōia*, *derelenae* *dan* *oro*, I will not marry that girl because she is known to have been violated.

de-n-er, *de-n-ere* vrb n., the number of times rape is committed : *denere* *derēkjae* *lambiuterjana*, he violated her so many times that she was with child.

desaŋli abst., the spot on which a Desauli-bonga fell according to the Asur legend, one variant of which says : *desaŋlire* *uŋjanj* *desaŋlibongajana*. Some people pretend that all the Desauli-bongas fell on wooded spots. In ordinary talk it is the spot on which the Desauli-bonga of the village is believed to have fallen, and has no other meaning : *desaŋlira* *darul* *maŋa* *enamente* *miađ* *dārēe* *danđejana*, he cut a tree on the spot where the Desauli-bonga fell, therefore he was fined the offering of a sacrifice.

*Desaŋli-bonga (Sad.; H. *deswaŋli*, the woman of the country ; H. *des* plus Or. *ā/ī*) subst., name of one of the tutelary spirits of the Mundari villages which occurs in the following sentence of the Asur legend : *deate* *hicikja* *desaŋlibongajanae*, those he shook off behind himself became Desaulis.

There are several points of similarity between *Desaŋli* and *Canđi-bonga* ; (1) *Desaŋli* is also identified with *Mahaburu*, *Maran* *Buru* by a number of Mundas, and this is denied by others as in the case of *Canđi*. (2) As in the case of *Canđi* they distinguish a *Maran* *Desaŋli* and *Huriŋ* *Desaŋliko*, and the latter, like the *Huriŋ* *Canđiko*, are all malevolent spirits. They are seven in number and are said to be the

same as the *Sāt Bahinis*, the Seven Sisters, of the Sadans. But they are less prominent than the *Candis*. There are even people, who say they know nothing about them. (3) Hence all that has been said about the difficulty of getting certain information about the *Candis* is applicable also to the *Desālis*. Col. Dalton in his *Ethnology of Bengal* says that "*Desāli* comes after *Marang Burnu*, therefore third in order of dignity after *Singbonga*." Had he repeated his inquiries in different places he would have received different answers and would not have written down this misleading statement which lends itself to a polytheistic interpretation of the Mundas' religious system. Since in this system *Singbonga* is explicitly recognized as absolute master of all that exists and since the tutelary spirits are expressly stated to hold their appointments only under him and by his direct order, there can be no real question of any of them coming first or second or third after him, because all of them stand on an absolutely inferior plane.

Whereas the *Hurin Desālis* are said to reside anywhere, especially in stones, the *Marang Desāli* is by common consent supposed to reside in a tree of the sacred grove (*sarna*).

Besides the official collective sacrifices offered by the *pahan* at the yearly round of feasts in honour of *Singbonga*, to which all tutelary spirits and the shades of the ancestors are invited, *Desāli*, like all other

spirits, receives also sacrifices offered to him personally by private individuals. Such sacrifices are ordered by the witch-finder when he has discovered that the evils that befell a particular family have their origin in the displeasure of *Desāli*. The sacrifices thus ordered are, by preference, it would seem, reddish fowl, reddish sheep, black goats or buffaloes.

On the day appointed for such a sacrifice the man to whom it is prescribed goes to the sacred grove and there, choosing a tree, cleans a spot under it facing the trunk. If he knows the rite he must perform the sacrifice himself. If not he must ask one of his nearest relatives to perform it on his behalf. The *pahan* is asked only to offer it if no close relative knows how to do it. All the members of the village family must be present and take part in the sacrifice. They all bring their own rice and cooking vessels to the grove and, after having prepared fireplaces, they go to bathe together with the sacrificer. The latter must, after having bathed, take off his ordinary loin cloth and replace it by a *bagon*, a narrow strip of cloth passed between the legs and held by a string which encircles the waist.

Thus attired he returns to the tree, sprinkles with water the spot previously cleansed by him and places on it three small heaps of pearl-rice. Then he brings the sacrificial animal. This, if large, is sprinkled with water; if only a fowl

it has its beak and feet washed. As in all other sacrifices, the victim is caused to eat some of the pearl-rice. Everything being now ready he turns to the East and recites the sacrificial formula, which, like all such formulas, is subject to slight variations in form, style and length. The text given here has been furnished by a witch-finder: "Oceŭtalan, siado Desaŭli Marangburu, raked, namkedmeaina! dandeken eadlomkenam. Riŭiked karikedte, ŭirama, kaŭarama akirinakedte omamtan cedamtanaina. Banda urŭi, banda bocotem salanam, pitinamlena. Amgetalan dandeken eadlomkenam, Desaŭli Marangburu. Ape moiaŭ gandu calpare duŭtan jarutanape. Ci Desaŭli Marangburu! kajiser numserakom: ocoa! omaŭ cedadbuae. Alope hatia, alope baŭia! Kabua nado, paŭabaear, jŭiŭibaear dŭltai angaltaiaibu! Ocoa! alopa! Paharhon, ojahon omaŭbu cedadbuae. Dŭltai angaltaiaibu! Hicibiriŭ, kocabiriŭkae! Now, friend Desauli, Marangburu, leave off! I have called and found thee out. Thou hast troubled and harrassed us. Having borrowed and contracted debts, having sold even my finger nails and toe nails, I give and offer thee this victim (i.e., with the very greatest difficulties I managed to procure this victim). Thou, friend Desauli Marangburu, hast been found out by means of a tailless robin and a tailless oriole. All of you (spirits) are sitting together in friendly conversation on the same seat, on the

same stool. Now then, friend Desauli Marangburu, do tell, do order them: Begone! He has made us an offering; do no longer trouble, no longer worry him. Come now! let us loosen the entangled rope, the hemp-rope! Begone! Do no more trouble him. The son of the pahan, the son the conjuror has given and offered us a sacrifice. Let us set the patient free, let us leave him alone. Let him shake and throw off the sickness and get up again!

As soon as this prayer is over the sacrificial animal is killed. If it be a fowl the sacrificer himself cuts its throat. If it be a larger animal one man holds it and another, at the bidding of the sacrificer, cuts its neck with the pahan's sacrificial sword or axe. Then the sacrificer sprinkles some blood on the three little heaps of pearl-rice. Now the people present skin the animal, cut and divide it, and then cook and consume it on the spot. A small bit of liver and a bit of the *salom* (meat along either side of the backbone) is cooked separately with rice, turmeric and salt. Of this stew the sacrificer places three little lumps near the three heaps of pearl-rice as the share of Desauli. He eats the rest himself or shares it with his nearest relatives. The head is always reserved for the sacrificer. Nobody starts eating the sacrificial meal before him; after the first mouthful he invites all to follow his example. If he cannot consume the whole head, he places the remainder in a

leaf plate and hangs it in the tree under which the sacrifice has been offered. After the sacrificial meal they wash their hands and anoint them with oil, then they go and visit the patient who generally has some beer ready for them. If the sickness drags on, they believe that the witch-finder did not succeed in pointing out the responsible spirit.

desepati (H. *des-pati*, lord of the land) adj., in tales, with *raja*, the king of the country, a great king.

desi (H.) **disu** adj., of the country, proper to the country, not foreign.

desi malhan Nag. **desi manal**, **disu manal** Has. sbat., name given to several kinds of beans commonly cultivated for their green pods. They are : (1) *hariar manal*, the form of *Dolichos Lablab*, Linn.; Papilionaceae, called sometimes *Dolichos albus*, Lour. (2) *pariamanal*, the form of *Dolichos Lablab*, called sometimes *Dolichos purpureus*, Lour. It has a pod bright reddish purple, with a straight apex. (3) *iaq-manal*, *Dolichos Lablab*, var. *lignosus*, Prain. Its pod is inflated and has a recurved apex. (4) *murud-manal*, *Atylosia platycarpa*, Benth.; Papilionaceae, with broad pods. (5) *kuridramamanal*, with clustered, recurved pods, not identified. (6) *rurimanal*, with small pods, not identified.

de-tam ! dē-tam ! Nag. syn. of **deni !**

dēq-dāq Nag. var. of **dāq-dūq** Has.

dhāb Nag. **tab**, **tāb** Has. adverbial aff. to prds., quickly, fast, speedily : *sendhābeme*, walk fast ; *senqdhābme*, start quickly.

dhappa-bagel, **dhappa-bagel**, **jhappa-bagel**, **jhappa-bagel**, also without aspirate, I. trs., to do smth. suddenly with a downward and covering movement, in entrd. to the same words with *kh* instead of *dh*, when they mean either to enter suddenly, or to catch with hands, paws or claws, furtively, adroitly : *pua miad kaṭeae dāhpabagelkia*, the cat suddenly caught a rat under its paws ; *miad cêrêia dāhpabagelkia*, I caught a bird by covering it suddenly with my hands ; *kurid miad simhone dāhpabagelkia*, the kite swooped down and caught a chicken ; *ratam miad kaṭeae dāhpabagelkia*, the trap suddenly closed over a rat ; *mede dāhpabagelkeda*, he suddenly shut his eyes ; *hoēo diae dāhpa-bagella*, the wind suddenly blew out the light.

II. intrs., (1) to swoop down suddenly : *kurid dāhpabagelkena*. (2) fig., to come unexpectedly, to drop from the clouds : *ente Soma dāhpa-bagelkena* ; *miad kula dāhpabagelkena*, a tiger approached unawares.

dāhpabagel-en rflx. v., (1) to shut one's eyes suddenly : *mede dāhpa-bagelenjana*. (2) to swoop down suddenly : *kurid dāhpabagelenjana*. (3) to come unawares : *Soma dāhpa-bagel njana*.

dāhpabagel-2 p. v., to be suddenly caught under the hand or paw, entrapped, enclosed ; to be extin-

dhabpaken

guished by a sudden gust of wind.

dhabpaken, dhappaken, jhabpaken, jhappaken, also without aspirate, adv., modifying *ota*, *sab*, *asid*, *ratam*, *japid*, *erē*, *duḥ*, *aṛāgu*, *hiḥ*, *seḥ*, in the meanings of *daḥpabagel*: *ratam daḥpaken asidjana*, enlōgo *paḥkila kuṛilurujana*, the trap closed suddenly, at the same moment the cat jumped out; *cēṛē daḥpaken duḥjana*, the bird alighted suddenly. In the intrs. meanings it may be used prdly. with the simple addition of the copula: *ente kuṛid daḥpakena*.

dhadhaḥ Nag. syn. of *dadāl* Has. In both meanings.

dhaid ! dald ! haid ! (Sad. ; Or. *hāṛi*, forward !) I. interjection, (1) used in driving away animals : dogs, bullocks, horses, etc. (2) syn. of *āḥoma* ! don't ! when addressed to men.

II. sbst., the exclamation *dhaid !* : *misa dhaidēṇ alumla*.

III. intrs., to say *dhaid !* okoe *hansaree dhaidēṇ ? dhaidaitanae*, he shouts 'dhaid' at him.

dhaiddhaid-en, daldald-en rfx. v., same meaning : *cinape daldaldaiten-tana ?*

dhaid-mald, dald-mald jingle of *dhaid !* I. sbst., the habit of giving contemptuous scoldings : *ama dhaid-ma m.*

II. adj., with *kaji*, contemptuous scoldings : *ne hoṛoṇ outilacore dald-mald kaji mena*, this man is addicted to scolding contemptuously.

III. trs., to revile, to scold contemptuously : *alom daldmaldlea*,

dhaṛ

eminreo kale boromea, do not scold us contemptuously because even so we shall not fear thee.

III. intrs., to be in the habit of scolding contemptuously : *dikujaṭiko daldmaldtana*.

dhaiddmaid-en, daldmaid-en rfx. v., same meaning as trs. : *setaleka cim leljidlea jadem daldmaidentana ?* Dost thou take us for dogs that thou scoldest us contemptuously ?

dhaiddmaid-q, daldmaid-q p. v., to be reviled, to be scolded scornfully : *thanare hapāta sorborai kale omked-ate diguartalee daldmaidjana*, our village watchman got a contemptuous scolding in the police station because we did not give the weekly extortion (of fowls, eggs and firewood).

dhaiddmaidtan, daldmaidtan adv., modifying *rika*, *rikan*, *rikaq* contemptuously, opprobriously.

dhaṛ Nag. (H. *dhār* ; Sad. *dhaṛā* ; Or. *dārā*) I. sbst., a line, a file, a row : *saṇga cimin dhaṛpe roḥa-kada ?*

II. trs., to put, plant, etc., in a line : *saṇga apiadhhaṛpe*.

dhaṛ-en rfx. v., syn. of *pantin*, to walk, stand, sit, lie in a row, abreast : *hantenate alope tiraguna, dhaṛenpe*. *dhaṛ-q* p. v., to be put, planted, etc., in a line or lines : *netā apia-dhaṛka*.

dha-n-aṛ vrb. n., the number of rows or their length : *dhaṇaṛko dhaṛkeda, apikutuileka miadḡeko jilinkeda*, they planted rows as long as three ploughing lengths.

dhaṛge adv., in a row : *dhaṛge*

roëpe.

dhairdhair adv., in rows.

dhaka, daka (H. *dhakkā*, a push)

1° syn. of *tesa*. 2° I. trs., to trouble.

II. intrs. and p. v., to be troubled.

dhaka-dhaki, daka-daki (H. *Sad. dhakkā-dhaki*) syn. of *tesatesi*.

dhakal-dhakal, dhakal-dhukul, dhakāra-dhakāra, dhakāra-dhukāru, dhakar-dhakar, dhakar-dhukur, dhakāra-dhakāra, dhakāra-dhukāru, also without aspirates (Sad. *dalga*; H. *dhakkā*) I. sbst., (1) the jolting of a cart. (2) spasmodic heaving of the chest: *kuṣamra dakāradakāra aṣṣi hoksa*.

II. adj., with *ekla*, same meanings: *kuṣamra dhakaldhakal ekla eilekate eṣṣjana*?

III. trs., (1) to drive a cart so that it jolts: *gāri ne hoṣareko dakaldakulāda*. (2) to cause spasmodic heaving of the chest: *eikan duku dakāradakūruṣṣa*?

IV. intrs., (1) prsl., of a cart, to jolt: *eḍkan hoṣarele harjāda, sagri dhakāradhakāratana; sagri dakāra dukūruṣṣana, lagōltape*. (2) prsl. or imprsl., to suffer from spasmodic heaving of the chest: *dakāradukūruṣṣana, dakāradukūruṣṣa*.

dhakaldhakal-ṣa, etc., rflx. v., to walk stumbly: *nidadipli eḍkan hoṣare dhakaradhukūruṣṣana*.

dhakaldhakal-ṣa, etc., p. v., (1) of a cart, to be caused to jolt: *hoṣare sagri dhakaldhakuljanā*.

(2) of a man, to be affected with spasmodic breathing: *eikan dukatō dakāradukūruṣṣana*?

dhakaldhakaltan, etc., adv., of

a cart, so as to jolt: *sagāri dhakar-dhukūrtan* harkedā; *sagāri dhakaradhukūrtan* baiakana, the block-wheels are so (unevenly) made that the cart jolts. (2) also without the aff. *ṣa*, with spasmodically heaving chest: *dakāra-dukūruṣṣana* eklatana (or rikṣṣṣana).

dhakal-dhukul, dhakāra-dhukāru, dhakar-dhukur, dhakāra-dhukāru, also without aspirates (Or. *ḍakkā-ḍukkū*, rugged, uneven) var. of the preceding and moreover used as follows: I. adj., with *hara*, a rough uneven road, on which a cart cannot pass without jolting: *dakaldukul harare nudumnudum nida-dipli senlere tabagora boro mena*, in walking on a rough road when the night is pitch-dark, there is danger of a fall. Also used as adj. noun: *dakāradukūruṣṣana sadom kudaḍ kā itnua*, one cannot make a horse run on a rough road; *dakāra-dukūruṣṣana sāmtape*, level these rough spots on the road.

dhakaldhukul-ṣa, etc., p. v., of roads, to become rough: *hara dhakaldhukulakana*.

dhakaldhukultan, etc., adv., modifying *hara*: *dakaldhukultan harakana*, the road is rough.

dhaka-luka (Sad. any extortion; H. *dhakkā likā*, shoving and fighting) I. sbst., extortion of money by threats: *daroga hijulena, pūṣṣa dhakaluka hobajana*.

II. adj., with *horo*, an extortioner *nīdo beṣṣkan dhakaluka horo*. Also used as adj. noun: *nēkan dhakaluka ruṣṣigeḍko nambara, ruṣṣa*

extortioners are always on the look-out for any opportunity. (2) with *ṭaka*, extorted money: *thanare dhakaluka ṭaka hudalekako haṭia-jada*.

III. trs., (1) with a single or double d. o., to extort money: *dhakalukakeḍleae*; ne hature midhisi *ṭakaē dhakalukakeda*; midhisi *ṭakaē dhakalukakeḍlex*. (2) in jokes, to threaten: *cināmentee dhakalukajadpea?*

dhakaluka-n rflx. v., to let money be extorted from one: *nekankote kale dhakalukana*, we shall not let such people extort money from us. *dhakaluka-q* p. v., (1) of money, to be extorted: *cimin ṭaka ne hatu-ūte dhakalukajana?* (2) of people, to be subjected to extortions: *ciminape dhakalukajana?*

dhakalukatan adv., modifying *rika*, same meaning as trs.: *dhakalukatane rikakeḍlea*.

dhakūnu], *dhakūru*, *dhaṭkūru*, *dhaṭkūru]*, also without aspirate, I. trs. caus., to cause to jolt once: *sagīri cilekatem dakūrukeda?*

II. intrs., (1) to jolt once: *netā dulperṭape, kanekane sagīri netā dakūrutana*. (2) same as rflx. v.: *sokodoredren dakūnuḍkena*.

dhakūnuḍ-n, etc., rflx. v., to jerk down when taking a false step: *cilkate entārem dakūnuḍnjana?*

dhakūnuḍ-q, etc., p. v., (1) to be caused to jolt: *sagīri sokodoredre dakūrulena*. (2) same meanings as intrs.: *nubare senjadin taḷkena, sokodoredrein dakūnuḍlena*.

dhakūnuḍken, etc., adv., modifying

rika, rikaq.

dhakūnu]-*dhakūnu]*, *dhakūru*-*dhakūru*, *dhaṭkūru*-*dhaṭkūru*, *dhaṭkūru]*-*dhaṭkūru]*, also without aspirates, I. sbst., the rhythmical rising of a man on a galloping horse, in cntrd. to *kocodōrō*, the shaking of a man on a walking horse: *sadome kudaōkena, dakūrudakūrutee janagi-aōgiri-jana*, he made his horse gallop, he feels sore in consequence of the shaking.

II. adj., with *ekla*, same meaning. *dhakūnuḍdhakūnuḍ-n* rflx. v., to gallop on horseback: *sadomree dakūrudakūruidinjana*, he went away rising to the gallop of his horse. *dhakūnuḍdhakūnuḍtan* adv., rising to the gallop of one's horse: *dakūrudakūrutane senqjana*.

dhaloē-dhaloē, *dhaṭoē-dhaṭoē*, *dholoē-dholoē*, also without spirates, (See under *dalqdalq*) I. adj., with *guca, saṭṭi, marapinci*, etc., such as to wave plume-like, up and down in the wind: *daloēdaloē saṭṭile irkena*.

II. trs., to wave, to cause to wave: *hoēo maḍkoe daloēdaloējada*; *deōrāko bongatanre caḷijanako sagōrosagōroēa aḍ marapinciko daloēdaloēēa*, the witch-finders when they offer a sacrifice, stir the grains of rice and wave up and down peacock feathers.

III. intrs., to wave plume-like, v. g., in the breeze: *marā pinci daloēdaloētana*; *aleq baba hoēote daloēdaloētana*.

dhaloēdhaloē-q, etc., p. v., to be waved, to be caused to wave: *marā-*

pinci barsaleka *daloēdaloēlenci* dōhapeakana, the peacock feathers after having been waved once or twice, have been put down and left alone; mađ hoēote *daloēdaloēg-tana*.

IV. adv., with or without the affs. *ange, ge, tan, tange*, also *dhaloē-leka*, etc., modifying *lel, hara, ekla*: sañi *daloēdaloētan* haraakana, the thatch grass has grown high so as to wave in the breeze: pałara *daloēdaloētane* gojada, he carries the green branches so that the branchlets shake up and down; mađ hoēore *daloēdaloēge* eklatana.

dhamkaō, damkaō (H. *dhamkānā*) syn. of *botoq*.

dhamsaō, damsāō (H. *dhamśānā*, Itly. : to sink smb.) I. sbst., a violent stroke straight down, with a long stick : *api damsāōe namla*.

II. trs., to strike straight down, with force and with a long stick at a man who stands or sits : rarely, to strike like this at an animal, in ontrd. to *dal, pīraō*, to strike with a stick ; *kuṛūkaō, kuṛaō*, to strike with force with a stick ; *jajuraō, dalarāgu, mulite dal*, to strike straight down at anything with any kind of stick : *damsaōkjaō*.

dha-p-amsaō repr. v., to strike each other in the way described : *dapamsaōtankiz taikena, miadnji tojana, miadnji kae tojana*.

dhamsaō-q p. v., to be struck in the way described : *apisaa damsāōlena ento dao asikena*, he got three strokes and then asked for a drink of water.

dha-n-amsaō vrb. n., (1) the force with which such a stroke is dealt : *danamsaōe damsāōkja misarege dao nūrikakja*, he struck him with such force that with one stroke he made him ask for water to drink. (2) the stunning produced by such a stroke : *misa danamsaō jiraōjanci oq misae damsāōkja*, when the stunning of the first blow was over he gave him a second. (3) the striking of such a blow : *misa danamsaōte kae baṭi-darija*, he could not fell him with a single stroke.

dhān, dhanl, dhānkhurji, dhōn, dhōnkhurji, khurji, also without aspirates (Sk. *dhan*) I. sbst., riches, wealth, opulence : *ne hoṛokoq dhōn māṛimāṛite gaṭaōtana* ; *ne hoṛokotare dhōn mona*.

II. adj., rich, wealthy : *hatnre dhōn hoṛoko maparaṇa oṛako baiakada*, the richer inhabitants of the village have built large houses. *Dhani, dhānkhurji* and *khurji* are used also as adj. nouns : *neado dhanikoq oṛa*, this is a house of rich people. N.B. *Dhān* and *dhōn* are used by Christians in their religious texts with the meaning of blessed.

III. trs., to cause smb. to become rich in field produce, v.g., by contributions in work or in kind : *reage hoṛokoge ne dikudoko dhanikja*. N. B. On account of possible confusion with *dān*, to make a gift, the form *dhān* is not used as verb and vrb. n., except in the intrs., rfx. a d p. v.

IV. intrs., to acquire much field

dhanda

produce; khābe *dhōnakada*.

dhān-en, *dhāni-n*, etc., rfx. v., same meaning: oilekatee *daninjana*? *dhān-p*, etc., p. v., to become rich in field produce: ne diku rengēkoq begāri kamitee *daniakana*.

dhā-n-eni, *dhō-n-oni*, *ku-n-urji* vrb. n., the great amount of field produce acquired: *danani* *danijana* miad orādo potomgee handēdsinatada, he has acquired such an amount of field produce that he has filled a whole house with his bales. (2) the field produce acquired in great quantity: aīnā *danane* nīmīnangea, my wealth in field produce amounts to this much; these are the plentiful crops I have gathered.

dhān-an, etc., adj., rich in field produce.

dhanda, *danda* (Sad. *dandak*; seems akin to *akadanda*) I. sbst., necessity, impossibility to do otherwise, perplexity about what is to be done, a dilemma: nelekana aīum aīnā *danda* bana, I can dispense with hearing such things; *dandateq* *dasiakana*, I am a servant from necessity; mara *dandarele* tōjana, we have got in dire straits; *dandare* jānāge jomoa, in case of need one eats anything; kanji gel tēdā hener loḥonrā hita kanḍi eskargea, hereteo *danda*, kā hereteo *danda*, I have only 20 sears of seeds for a field which requires 80, it will not do if I sow them, it will not do if I sow them not, I am in a dilemma.

II. adj., with *kaji*, an extraordinary business, a perplexing affair: *neado mara danda kaji namjana*,

III. trs. caus., to puzzle, to perplex, to put smb. in such straits that he knows no more how to act: urj alom kirināia, alelō gapameke menlija, urjo kae kirimāna, gapao kako mesajāia, isuko *dandakia*.

IV. intrs., (1) imprsl., to be perplexed about one's work: hon-buriko senqjana, *dandakia*. (2) prsl., to bother one's head about doing smth.: nekana kair *dandq*. (3) prsl., to speak or act in a perplexed way, to say or do useless things (like one who does not know what should be said or done): cikanam *dandabayatana*?

dhanda-n rfx. v., (1) to bother one's head about what is to be done or omitted: inā kajite| oim *dandantana*? dolabua pītte, dost thou bother about his prohibition? Come on, let us go to the market; enkanakore alom *dandana*. (2) to put oneself in a perplexing position: en hoṛo padcapudcutana initare alom dasina mentele kajilja, kae manatijana, nādo andaga diuree cutiakana, enkan hoṛokoge dan moṭaiteko *dandantana* menea.

dhanda-p p. v., (1) to get puzzled, perplexed: holage Kuḥkanharamlq-lia jagarkona, tisia alumotana Asāntee nirjana, ne kaji alumten *dandajana*, cileka hobadarica? (2) to be put in straits, in perplexity, in a dilemma: ciam rajinjana? —mendoia *dandajana*: jeta goā aīnā kako kajijana, orō takapeḥsao bana.

dhandage 'adv., in a puzzling way: *dandagem* kajitana; *dandagem*

kamitana ; *dandagem* knlitana, I do not know what to answer thee or I do not understand why thou askest ; *dandagem* hukumtada, thou gavest an incomprehensible or impossible order.

dhanda-giri, *danda-giri* intensive of *dhanda*, constructed as *tre.*, *intra.* *imprsl.* and *prsl.*, and in the *p.* and *rlx. v.*

dhanda-phanda, *danda-panda* jingle of *dhanda*, constructed in the same way.

dhandāra-dhundūru, *dhandar-dhundur*, *dhandāra-dhundūru*, *dhandar-dhundur*, also without aspirates, (Sad.) I. *abst.*, the half-open appearance of the eyes in one who has just risen from sleep : *nāgee biridakana*, *dhandāradkundūru* menagea. II. *adj.*, having eyes always looking like this : *miad dandardundur* hoṛo bijulena. Also used as *adj* *noun* : *nī okoren dandāradundūru* ?

III. *intrs.*, in the *df. prst.*, to have always that look : *dandar-dundurtanne*.

dhandāradkundūru-n, etc., *rlx. v.*, to look with half-open eyes when just risen from sleep.

dhandāradkundūrubara-n, etc., *rlx. v.*, to go about with the same look.

dhandāradkundūru, etc., with or without the *afx. ge* or *tan*, *adv.*, with the actual or habitual look described above : *sonjanoi dandar-dundurtangee* senojana ; *ne hoṛo janaḍre dandarilundurtane* lelom.

dhandāraḍ, *dhandraḍ*, *dandāraḍ*,

dandraḍ (Or. *dandrārṇā* ; Sad. *dandraek*) I. *abst.*, an anxious search for smth. : *dandāraḍ* eimtanem bokaea ?

II. *trs.*, to look anxiously for smth. : *eenakom dandāraḍbaratana* ?

III. *intrs.*, *imprsl.*, same meaning : *dandāraḍjia*.

dhandāraḍ-n, etc., *rlx. v.*, same meaning : *enarātee dandāraḍntana*. *dhandāraḍange*, etc., *adv.*, with *lelbara*, same meaning.

dhania (H. *dhaniya*) *abst.*, Coriandrum sativum, Linn. ; Umbelliferae, —an annual herb cultivated for its seeds, which are mixed with other spices in the pungent stews (curries) served up generally with rice. The leaves and seeds are pounded with garlic, tamarind and salt to make a condiment eaten in little bits like mustard.

dhānj, *dhānje*, *dānj*, *dānje* (Sad. ; apocopated form of *andanj* ?) I. *abst.*, likeness, sameness, : *nekagedo dhānj* bagraḍakana.

II. *adj.*, in the *opds.* *miḍdhānj*, alike, and *neddhānj*, like this : *ne hoṛoko miḍdhānjgea*, these people have the same habits ; *neddhānj darukole* namtana, we want pieces of wood about this size.

III. *trs.*, in the same *opds.* (1) to make things alike, or about equal in size : *naḥalko* huparin-maparara alope bailla, *moḍdānjepa*. (2) to make things about equal to this : *naḥalko neddhānjepa*.

dhānj-p, etc., *p. v.*, in the same *opds.*, to be made alike, to be made about this size : *ne cipiko moḍdānj-*

aḷana.

dhānjge, etc., adv., in the same epds., alike, like this: *ne urikina miḍḍānjegekinā pereakana*, these two bullocks are equally strong.

IV. postp., syn. of *leka*, like, about, as if: *ne hoṛo baḷudānje aṭkaroa*, this man seems to be mad.

dhanjaḍ trs., (1) syn. of *baḍraḍ*. (2) with *perē* as d. o., syn. of *perē umāṛā*, *perē bhanjaḍ*. (3) to try and find out smb.'s intention: *aiaṛe dhanjaḍtana*; *aīnā mone dhanjaḍtana*. Also used in the p. v.: *iniā mon kā dhanjaḍakana cinā banq cināe monēakada*, his intention has not been ascertained.

dhānkurjē, dānkurjē (P. *dhānkurji*) syn. of *dhān*.

dhānu (H. a bow; Sk. *dhunnā*, to comb, to card) sbst., the long arm of the cotton cleaner called *danaiḍ* (Pl. XIX, 8).

dhanuka-ḍuku, dhanuk-ḍuku, danuka-ḍuku, danuk-ḍuku (Sad. *danuka ḍuk*; H. *dhānuk*, a bow) sbst., tetanus: *akuṭibonga hatir-kekore aṣārlekako kuṭidoa*, enage *danukḍuku*, when the Akutibonga harms someone, he gets curved like a bow, that is tetanus; *danukḍuku-āte bugirūṛaakankodo lelakana*, *men-do oiaṭeko ranujaḍkoa ena kain aīumakada*.

dhanuku-bāṇ, danuku-bāṇ sbst., a spell causing tetanus.

dhagaṛ-kamīṛiko syn. of *dasi-kamīṛiko*.

dhapa-dhapa var. of *dhapaḍhapa*.

dhappa-bagel and *dhappaken* vars. of *dhāḥpabagel* and *dhāḥpaken*.

dhār, dār (H. *dhār*) I. sbst., the edge of a cutting implement: *soben katukoraḍ dār etanṅen lāṣṣūtedo*, in all knives the edge is thinner than the blade.

II. trs., to make a cutting edge: *baraḍ katui koṭṣeḍjeakada, dārdo aūriḍ dārea*.

dhār-p. v., to be fitted with an edge: *buṛianakj baransare dārakana*, the ordinary hair comb (ltly., the comb of old women) has an edge on both sides.

dhār, dār (Sad.; II.) syn. of *rīṛi*, I. sbst., a debt: *amaḍ dhār oiminuṛa menā?*

II. adj., indebted: *dār hoṛoko kami-tana, rokakodo barakoa*, there are at work only people who wish to pay off their debt, or who have been paid in advance.

III. trs., to borrow, to take a loan, to incur a debt: *upun ṭakaina dār-keḍa*; *upun ṭakaina dārkiṛa*, I borrowed four rupces from him.

IV. trs. or intra., to owe a debt: *ne gomkeḍ ciminanem dārtana?* *ciminanem dāra* (or *dārea*)?

dhār-en rfx. v., to borrow; to incur a debt: *cilekate naminanape dāren-jana*, baba kaci hobauterlenatapeḍ?

dhār-p. v., (1) of a loan, to be taken: *mōṛē ṭaka dārlena*, *tisinaḍo baṭṭundujana*. (2) of people, to get into debt: *mōṛē ṭakale dārakana*.

dha-n-ār vrb. n., (1) the act of borrowing or the debt incurred: *misa danārdo hallena*, *neado taḍom danār tanā*, the first debt has been cleared; this is a later debt. (2) the extent to which loans are taken:

dharam

dharna

donāre dārkedā, gel sirmareo kae halruardarīajā, he has put himself so much in debt, that he will perhaps not be able to free himself even in ten years.

dharam, dhorom, daram, dorom (H. *dharma*) I. subst., the moral code; the practice of virtue proper to a religious system; its observances in general, its tenets and beliefs, in contrd. to *bisūās*, faith, dogma, religious beliefs, *dorōson*, any religious performance or ceremony in particular, and *sedā, manatīq*, worship, adoration, observance of God's commandments: *jatijati juda duram menā*, different races have different forms of religion.

II. adj., religious, virtuous: *dorom* hoṛo, a virtuous man; *dorom* kami, a virtuous action, an act of virtue; *dorom* kaji, moral teachings.

III. trs., to perform an action virtuously: *jetanā kam doromlere amā bisūās samagea*, if thou doest not any good actions thy faith is vain.

IV. intrs., (1) to follow a religion, to practice a religion: *cinape doromtana?*—*kristan horarelea*, what is your religion?—We are Christians. (2) to put a religion in practice, to observe such or such religious practices: *cilekape doromtana?*—*etōarre kale sītana, sukurbārre jilu kale jomtana, emanā*. (3) to be actually occupied with the practice of religion, in a general sense, in contrd. to *dorōson*: *tisīako doromtana, etā kako kamia*.

dharam-en, etc., rflx. v., to make oneself pass for virtuous, to be a

hypocrite: *en hoṛo mocategēe doromtana, hoṛod puragee edkā*, that man gives himself out for virtuous, but in reality he is a very bad man.

dharamge, dharamleka, etc., adv., virtuously, religiously: *doromge taīnme, kamime, kajime*.

dharam-apu, dhorom-apu, daram-apu, dorom-apu subst., (1) foster-father, in contrd. to *pāpapu*, the father according to blood, the real, legitimate father. (2) as used by Christians, godfather.

dharamapu-n rflx. v., (1) to adopt a child. (3) in the Christian meaning, to become godfather.

dharaḥ, daraḥ (H. *dhārṇā*) syn. of *dhār, rīrī*, used (1) in the same way. (2) fig. in jest or displeasure, with d. or inl. o., to give only a little money as wages or alms: *siṅgibuṛae kamirikaḷēḷkoa, miṇiḷ gāṇḷe daraḍaḷkoa* (or *daruḍkeḷkoa*). (3) in the opd. *diudharaḥ*.

dhari, dari syn. of *brindabōn* Nag.

dharmi, darmi I. abs. n., virtue, righteousness, behaviour in accordance with religion: *ne hoṛo dharmi okoe kae tōrakadā?*

II. adj., virtuous, observant of religious duties or practices: *darmi* hoṛo. Also used as adj. noun: *dharmikoḷ kaji okoe kae bisūāsea? nīlo kūḷe darmige*.

dharmi-n rflx. v., used in displeasure or scorn, to deem oneself virtuous, (a form of pride).

dharmi-q p. v., to become virtuous: *sidado pāpigeē taīkena, māṛimāṛīḷee darmiqtana*.

dharna, darna, darna, darḥ,

dharsārī**dhara-dhārī**

darārā, dharārā (Sk. *dharan*, a beam) I. subst., the tie-beam or horizontal beam in a trussing.

II. trs., to use as a tie-beam : ne darubu *dharnaea*.

dharna-q, etc., p. v., to be used as a tie-beam : honderrā darudo *darna-akana*.

dharsārī (Or. *dhāsrē*) 1° I. subst., a precipitous side or border : en loēon japarā *dharsārīre* kera uijana, a buffalo fell into that rice field from the precipitous border.

II. intrs., to make a precipitous border : loēon japare purageko *dharsārīakada*.

dharsārī-q p. v., (1) to become or be made precipitous : calucalute *dharsārījana*. (2) of a side or border, to be precipitous : buru janare *dharsārīakana*.

2° syn. of *kapa*, I. subst., a niche for the lamp : pacirire ciminā *dharsārī* menā ?

II. trs. or intrs., to make such a niche in the wall : ciminape *dharsārīakada* ? pacri cimintape *dharsārīakada* ?

dharsārī-q p. v., of a wall, to be fitted with such a niche : ne pacri apitā *dharsārīukana*.

dharta, darta Nag. syn. of *likhān*, subst., fate.

dharta subst., both the cavities which contain the oil seeds in an oil-press. See *gārī*.

dhār-udhār, dār-udār jingle of *dhār*, used of several debts and constructed like *dhār*, but without vrb. n. : *dārudārkodepe* haldunjana oi ?

dhara, dāra (Sad.) syn. of *gārā*,

subst., an individual onion of a compound bulb (v. g., garlic), an individual amongst palmate tubers (v. g., turmeric), a joint of a jointed tuber (v. g., ginger).

dhara-dhārī Nag. **dhara-dhārī, dāra-dārī** (Sad. *dhārā dhārī* ; Mt. *dhārādī*, promptness) I. abs. n., activity, alacrity, promptness and briskness in work : *dāradārīqte* ne kami cabatabjana, this work was quickly finished owing to their alacrity.

II. adj., with *hoṛo*, a prompt, brisk and active man : *dāradārī* hoṛoko jūn kamiko cabataben. Also used as adj. noun : aindō losom kulikoira namana, amdo *dāradarikom* namana.

III. trs. caus., to hurry on, to stimulate : *dāradarikedleae*.

IV. trs., to do smth. at once and quickly ; to make haste : babale *dāradārīq*, midganṭarele ircabala, we cut the paddy hurriedly, we had finished in one hour ; *dāradārīqpe*.

dhāradhārāl-en rfx. v., to hurry, to make haste : *dāradārīnpe*, cabatabqka.

dhāradhārāl-q, etc., p. v., (1) of work, to be done with haste, briskly : ne kami *dāradārījanre* cabataboa. (2) of people, to get into the habit of working with alacrity, to become prompt and active : ne hoṛo *dāradārījana*.

V. adv., with or without the aff. *ge* or *tan*, promptly and briskly, without loss of time : *dāradārī* hijume ; miḍ hoṛo ometekedci sobenko *dāradārītanko* omkeda.

dhaṛaḍṣa-dhaṛaḍṣa, dhaṛaḍ-dhaṛaḍ,
dhaṛam-dhaṛam, dhaṛas-dhaṛas (Or.
dhaṛak, the pulse) I. sbst., fast and
hard throbbing of the pulse in fever,
palpitation of the heart: *kuṛamre*
dhaṛasdhāṛas auri hokaos.

II. adj., pulsating fast, palpitating:
jōrtse ruatana, naritae dhāṛasdhāṛas-
gea.

III. trs. caus., to cause in smb. a
fast pulse or palpitation of the
heart: *maran rua ne hone dhāṛas-*
dhaṛaskja.

IV. intrs., of the pulse in fever, to
throb fast and hard; of the heart, to
palpitate: *kenṭede ruatana, nari*
dhaṛasdhāṛastana; *nipirlapakenale,*
sobenkoa kuṛam dhāṛasdhāṛasjana.

dhaṛaḍṣadhāṛaḍṣa-o, etc., p. v., of
people, to be affected by a fast throbbing
pulse or heart: *eikanṭee*
dhaṛasdhāṛasṭana?

V. adv., with or without the affxs.
ange, ge, tan, tange, also *dhaṛaḍ-*
saleka, etc., modifying *hijusenq, rika,*
rikaq, to pulsate hard and fast, to
palpitate.

dhaṛaḍṣaken, etc., adv., suddenly,
immediately: *dhaṛaḍṣaken ratam*
asidlena; *dhaṛamken hijume*, come
at once.

dhaṛāka-dhuṛūku var. of *dhakāra-*
dhukūru.

dhaṛam-dhaṛam, dhaṛas-dhaṛas var.
of *dhaṛaḍṣadhāṛaḍṣa.*

dhaṛāsaḍ, dhaṛsaḍ, dhoṛōsaḍ, dhoṛsaḍ,
also without aspirate and also with
initial *ḍ* instead of *d*, vars. of *dhasaḍ*,
but also used fig. in scoldings and
jokes with the meaning of to plunge
in drink, to make drunk, to be

overcome by drink.

dhaṛōḍ-dhaṛōḍ var. of *dhaloḍ-*
dhaloḍ.

dhaṛsaḍ var. of *dhaṛāsaḍ.*

dhasambaḍ, dhosombaḍ, dhosōbaḍ,
also without aspirate and also with
initial *ḍ* instead of *d*, (Or. *dhasam-*
ba'anā) syns. of *dhasaḍ.*

dhasāna, dhasna, also without
aspirate and also with initial *ḍ*
instead of *d*, vars. of *dhasaḍ*, but
also used sbstly. in the meaning of
precipice.

dhasānaḍ, dhasnaḍ, dhosonaḍ,
dhosnaḍ, also without aspirate and
also with initial *ḍ* instead of *d*,
vars. of *dhasaḍ.*

dhasaḍ, dhaṛāsaḍ, dhasambaḍ,
dhasāna, dhāsānaḍ dhasāraḍ,
dhosaḍ, dhoṛōsaḍ, dhosombaḍ,
dhosōnaḍ, dhosōraḍ, dhosōbaḍ,
dhoṛsaḍ, dhosnaḍ, dhosraḍ, also with-
out aspirate and also with initial *ḍ*
instead of *d* (H. *dhasnā*, to sink, to
enter; Sad. *dhasek*). I. sbst., fall,
collapse, ruin, loss, failure: *sadome*
bepūrkena maran dasaḍe namkeda,
he traded in horses and suffered a
big loss; *pacirā dasaḍre pusi ten-*
jana, in the collapse of the wall the
cat was crushed.

II. adj., (1) with *hasa*, the mud
of a collapsed wall; *dasaḍ hasako*
gogiriṇka. (2) with *iskulhon*, the
pupils who have failed in their
examination: *dasaḍ iskulhonko purā*
bankoa ne sirma. In this meaning
it is also used as adj. noun: *dasaḍko*
klās kako rakaḥjana.

III. trs. (1) to overthrow, to
demolish, to cause to collapse; or

pacri *dasaōlape*. (2) to ruin: diku laŋaŋaŋite *dasaōkja*. (3) to pluck in an examination: miađ babu mundakaji imtjanreko *dasaōkja*. (4) to kill or hurt by falling on: burumakan urj pacri *dasaōkja*.

IV. intrs., to collapse: pacri *dasaōlana*.

dhasaō-n rflx. v., to expose oneself to the danger of collapse, fall or ruin: lelelmāde huanrem *dasaōntana*, with thy eyes open thou exposest thyself to the danger of falling into a precipice (also in the figurative sense).

dna-p-asaō repr. v., to ruin each other: ne hoŋo in laŋaŋite *dapasaō-kja* monēkada, nālokin cilekao?

dasaō-g p. v., (1) to collapse or be overthrown: oŋa *dasaōjana*. (2) to get plucked in an examination: imtjanre angrajikajirena *dasaōjana*. (3) to be hurt under a collapsing wall: burumakan urj paŋritee *dasaōjana*. (4) to get ruined. (5) to fall into a precipice: merom huanree *dasaōjana*.

dha-n-asaō vrb. n., (1) the extent of collapsing or overthrowing: *danna-saōko* *dasaōkeda*, miđ muka pacri kaka saŋkeda, they did not keep the wall standing even to the height of one cubit. (2) the number of beings falling into a pit: miđiko *danasaōko* *dasaōjana*, miađnj aēarjanci sobenko ototopolge kûāreko uŋjana, one sheep falling into the well, all the others in succession fell into it. (3) the number of pupils failing in their examination: iskulhonko *danasaōko* *dasaōjana*, klās partāđ mimiđ hoŋo-geko pājana, only one boy in each

class succeeded in his pass examination. (4) the fact of being plucked in an examination: misa *danasaōte* kae uŋlutarlena, eŋa some kerkalkāi darjana, he was not disheartened by his first failure, beginning again with energy he succeeded in his examination. (5) the fact of a collapse; the things collapsed: nea otelidirra *danasaō* ci? Is this ruin the result of the earthquake?

dhasaōoge, *dhasaōleka* adv., so as to bring into danger of collapsing: oŋak *dasaōoge* ote eklajana.

dhasaō-hapeq, *casaō-hapeq*, p. v., to get slowly ruined: khāb punjikank laŋena, māŋimāŋiteko *dasaōhapejana*.

dhasāraō, *diasraō*, *dhosōraō*, *dhos-aō*, also without aspirate and also with initial *d* instead of *dh*, vars. of *dharāsa*.

dhasna var. of *dhasāna*.

dhasnaō var. of *dhasaō*.

dhasraō var. of *dharāsaō*.

dhāk, **dhāka** (Sad. Or. *dhāk*; H. *jai-dhāk*) subst., a long wooden drum, enlarged in the middle, about 4 ft. long with a diameter of about 1½ ft. at one end and about 1 ft. at the other end. It is used only by the Gasis and generally beaten only at the smaller end, with two sticks.

dhāō Nag. (Or. *dhāō*) syn. of *duaŋ*.

dhāōā-caci, **hāta-siraē**, **hāta-cēŋō** Has. syn. of *lagania*.

dhiagi, **diagi** (Sad) syn. of *dhaku*, but (1) not used in the rflx. v. (2) used also fig. of animals: urjiko aleŋ rāŋiko *diagijada*, the cattle graz? and devastate our pigeon

dhiraō

dhoti

pease.

dhiraō, dīraō (H. *dhirāna*; Sad. *dhirawaek*) syn. of *ira*.

dhobi Nag. (H) dubl Has. sbst., men and women of the Hindu washerman caste. Among the Mundas everybody washes his own clothes or has them washed by the women of his own house: *alc hatukore dubiko barakoa, apanapan lijale nūra*.

dholaē-dholoē var. of *dholoēdhaloē*.

dhomok, dhomokō, domok, domokō (H. *dhamak*, threat; Sad. *dimaki*) syn. of *mamarara*, I. abs. n., haughtiness, pride, arrogance: *ne hoṛore domokdo puragea*.

II. adj., with *hoṛo* or *kaji*, proud, haughty, arrogant.

III. intrs., (1) prsl., to be proud, haughty, arrogant: *domoktanar*. (2) imprsl., to feel proud: *ne sir na kūbe takuakada, enamente domokjaia*, he has made a lot of money this year, that is why he has feelings of haughtiness.

dhomok-en, dhomoko-n rflx. v., to behave proudly, arrogantly.

dhomok-q p. v., to become proud, haughty, arrogant: *domokōjmar*.

IV. adv., with or without the enclitic *ge*, proudly, haughtily, arrogantly: *domokōgee jagartana*.

dhōn var. of *dhān*.

dhormi var. of *dharmi*.

dhorom var. of *dharam*.

dhoreā, doreā (Or. *dhoreā katthā*, talking stuff or fudge) syn. of *dhukai, dukai, duduaō*, I. abs. n., humbuggery, gullery: *okoēā doream caljana, enagamapumtekina kā dar taikena?* From whom hast thou

inherited that habit of humbugging? Surely not from thy father or mother.

II. adj., (1) with *kaji*, humbug, hoax, imposition, fooling talk, leg pulling. (2) with *hoṛo*, a humbug, a hoaxer: *miaḍ doreā hoṛo nantadlea, mermere duduaōkedlea*, a humbug met us and told us a lot of lies. Also used as adj. noun: *nekan doreakia kaji alope bisnāser, hoṛo bulaōmente jānageko kajiti*, do not believe what such humbugs say, they will say anything to interest people.

III. trs., to bamboozle, humbug, hoax, mystify, besold smb., to take a rise out of smb. especially by exaggeration and lying: *doreajati nām!* Thou art pulling my leg!

dho-p-oṛea repr. v., to try and humbug each other: *baribarikina dhoporeatana, jetae kakina tijabijintana*, they try to pull each other's leg, the one as much as the other, none of the two lets himself be beaten in the contest.

dho-n-oṛea vrb. n., the amount of humbugging: *donoreae doreakejlea, moḍ gantare enane hokak-dlea*, he has been bamboozling us for a whole hour.

dhoreāō, doreāō var. of *dḥoreā*, but only as prd.

dhoti Nag. (Sk.) duti Has. I. sbst., loin-cloth, as worn by the Hindus, in contr. to *butoḡ*, the narrow loin-cloth generally worn by the Mundas. The *dhoti* is always broad enough to envelop the whole waist and seat and falls generally

below the knees; 'its use' is spreading even among the Mundas.

II. trs., to dress a child in a dhoti; honko *dutikja*.

dhoti-n rfx. v., to put on a dhoti: botoḡ aloma, *dutinme*.

dhoti-g p. v., to be dressed in a dhoti: hanku okoḡko hijutana? Dikuko tanko, *dhotiakanako* dan.

dhuan, dhuna, [duan, duna (Sk. *dhūno*) abst., the rosin of the sal tree, *Shorea robusta*, which is used as incense by the Mundas. *Daru-duna*, gathered from the trunk by the *dunaaya* process is of better quality than *hasaduna*, dug up from the ground at the foot of the tree. Frankincense, [the rosin of *Boswellia serrata*, is not used by the Mundas and not called *dhuna* by them.

dhukai, dukai (Sad. *dhukek*) syn. of *dhorea*.

dhumalla, dhumla Nag. adj., brownish grey: puhimaēna *dhumlagea*.

dhuna, duna var. of *dhuan*.

***dhunald, dunald, dhunalt, dunalt, dhuniad, dunlad** Nag. (Sad. *dhunaid*; Or. *dhune!*) syn. of *pitiḡasār* Has. abst., a card, 'an instrument to open and clean cotton after it has been ginned. A wooden arm, called *dhanu*, shaped flat at one end, is firmly strapped [at the same end to a piece of plank, called *palra*, 10" long, 8" broad at the base, half an inch thick and shaped as shown in Pl. XIX, 8. It projects slightly beyond the straight side of the *palra*. In this projection there is a small

square hole through which a twisted bow-string made of cow tendons, passes round the lower end of the *palra* and thence over the rounded knob at the other end of the *dhanu* where it is twisted around a small peg and then wound round the *dhanu*. Near the inner, rounded off side of the *palra*, a little bow, called *hathiabaḡar*, made of twisted cloth is attached to the *dhanu* so as to hang under it. The string is made to vibrate by means of a wooden *monḡaru* or *mugra* (fig. 9) shaped like dumb-bells with two flat sides facing each other. The carder passes his left hand through the *hathiabaḡar*, and, grasping the *dhanu*, holds it horizontal, the point of the *palra* resting on the ground and the string passing through the heap of cotton actually to be carded. He then strikes the string with the bar of the dumb-bells, jerking these backwards so that one of the flat sides catches the string and imparts to it horizontal vibrations. At the same time, using the point of the *palra* as a pivot, he moves the string through the whole heap of cotton. A good carder can show 20-22 lbs. of clean cotton as the result of a day's work. This result surpasses by far that which can be obtained with the carding bow, *tisri* or *pitiḡasār* (fig. 7).

dhunaḍ, dunaḍ (Or. (*dhun'nā*; Sad. *dhunek*) trs., to butt straight forward with a lifting movement, to hit with the head by jerking it

up, in entrd. to *tapz*, to butt sideways (of buffaloes only, since bullocks, goats and sheep never butt sideways); *uþuð*, to butt in general, of bullocks and buffaloes; *þokoð*, to butt, of goats and sheep: ne gail miað hone *dunaðlia*; cetanlatar kobakadle taikena, mið hofo kaðomtee sanagilla, kiuaee *dunaðliña*, we were bending the one above the other to look down at smth., one raised himself suddenly and hit me on the jaw with his head. N. B. The repr. v., of *dhunað* is not used; *upuþuð* is used.

dhunao-q, *dhunað-q* p. v., to be hit by the jerking up of a head, by a forward thrust of the horns: ne gaitare alom japana, enaæem *dunaðlena*, kam borojada?

dhunað-goð *dunað-goð* trs., to kill by forward butting: hola Samuæ maraæ kepa miað kuþi molonæee *dhunaðgoðkia*.

dhunað-ulū, *dhunað-ulū* trs., to make smth. fall down by hitting it in lifting up one's head: jūlare ladiakan caþu dontanre cancaþiren baikoin *dunaðuiþladkoo*.

dhundhā Nag. *dunda* Has. (Sad.; H. *dhūndhar*, dulness, fogginess) pejorative of *donðo* and resented as an insult, adj., foolish, stupid, shallow-pated: miað *dhundhā* hofo kupulko neotamentee senkena, oþare kae tebakedkocii rūrataþjana. Also used as adj. noun, nickname and proper noun.

dhundhā-q p. v., used in the df. past, to be a fool, to be a blockhead: puragee *dhundhājana*.

dhundhāleka adv., with *taia*, *rikan*, to act foolishly, stupidly: *dhundhāleka* alom taia.

dhūndu, *dhundur*, *dhundur* Nag. *dūndu* Has., (Sk. *dhūndhar*, fogginess; Sad. *dundrā*) syn. of *puðga*, I. subst., mist, fog, in entrd. to *dundhu* or *judjud*, an overcast sky; *kōāsi*, *kōrāsi*, mist, driving mist, mist hanging on the hills; *rimbil*, *rimil*, a cloud: *dhūndu* begar gamate kā hobaoa, there is no mist except on the morrow of rain; situækedci *dhūndu* oþanajana, the sun having broken through, the mist was blown off.

II. intrs., of mist (treated grammatically as a liv. bg.), to cover the earth: soben muli *dhūndukeda*, there is mist in all directions.

dhūndu-æ, *dhundur-q* p. v., impral., same meaning: goþa *dhūndujana*, there is mist all over.

dhundula, *dhundura* Nag. (Sad.; Or. *dhundhur*, twilight; H. *do-dhuli*) 1^o referring to mist, var. of *dhūndu*.

2^o referring to dimness of light, intrs., of the twilight, the dusk or the first light of dawn (treated as liv. bg.), to spread over the earth: *dundhuraakadgeae*, masākalkqate senqpe, dusk has set in, take a light with you when you go.

dhundula-q p. v., impral., of dusk, to set in; of the first light of dawn, to appear: mārimārite soben muli *dhunduraqtana*.

dhundulage, *dhundulaange*, *dhunduladundula*, etc., adv.: *dhūndu-*

lages nubaakada, dusk has set in; *dhundurajee marsalakada*, the first light of dawn has begun to shine.

3° referring to dimness of eyesight caused by cataract, short or far sightedness, etc., I sbst.: *alŋa medra dhundura cilekate!bugioa?*

II. adj., with *med*, dim eyes: *dhundula medte cilekam parhaōdaritana?* *bakuaōgea tōrkedma*, however dost thou manage to read with dim eyes? I wonder at thee.

III. trs. caus., to cause dimness of the eyesight: *ataūri marci jomge dhundulakja*.

IV. intra., prsl. or imprsl., to suffer from dim eyesight: *med dhundulajja*; *beskie neleae dhundulaea*.

dhundula-n rlx. v., to eat smth. which causes dimness of the eyesight: *nēa kasurtee dhunduranjana*, *marci jome manalena*, *mendo kae mananjana*, it is his own fault that his eyes have become dim, he was forbidden to eat Spanish pepper, but he did not impose that restraint upon himself.

dhundula-q p.v., (1) to get affected with dimness of the eyes: *ataūri marci jomteo dhundurajana*. (2) of the eyes, to become dim: *iniā med dhundulajana*. N. B. Fig., it occurs in the cpd. *durumdhunduloq*, to be half awake, half

dhundula with the affxs. *ange* or *ge*, and *dhunduladhundula* with or without the affxs. *ange*, *ge*, *oge*, *lan*, *tange*, adv., modifying *nel*, *aṭkar*, *rikaq*: *dhundulagea neljada*, *jali*

cimaq dabaōjjaīna, I see dimly, I must have got cataract; *jalida-baōtanko dhundulageko neleae*, *mīrmīr nubaakanlekako aṭkarea*, in the first stage of cataract people see indistinctly, it seems to them as if they were in twilight.

dhundur-mubā Nag. (Sad. sbst., nick name corresponding to *dhunduradhundura*).

Dhuria sbst., name of a clan of the Mundas. See *kili*.

dhurmus, *durmus*, *durmush* (Sad. H. *durmus*, pounder, rammer) syn. of *mede capra*, I. sbst., an iron rammer with a wooden handle, mostly used to beat the floor, in cntrd. to *capra*, a wooden or iron rammer; (a wooden rammer is always called *capra*: *dhurmuste ora jabidaōepe*, beat the floor with iron rammers.

II. trs., to beat to hardness with iron rammers: *mundula bangala sapimareko tapīi*, *pendadoko durmusuīa*, a terraced bungalow they beat on the terraces with wooden mallets, but they beat the ground floor with iron rammers.

dhurmus-q, *durmus-q*, *durmusu-y* p.v., to be beaten to hardness with iron rammers: *pacrigarako tisia durmusuṣka*, let (the concrete of) the foundations be beaten hard with iron rammers.

dhuṛa, *duṛa* (Sk. *dhul*, *dhur*; Sad. *dhula*) I sbst., (1) dust: *ne oraṛe purā durā mena*, *jogiritape*. (2) a sandstorm: *duṛa hijptana*. See under *her* the phrase: *medre duṛa her*.

II. adj., dusty: *duṛa otere honko*

inuntana.

III. trs., (1) to dirty with dust: goṭa lijāe *duṛakeda*. (2) to break into a thick layer of dust: gaṛi harharte sandakāko *duṛakela*. (3) occurs in the cpd. *janḡadhuṛa*.

IV. intrs., (1) to raise dust: *duṛa-jadako*. (2) to get covered or dirty with dust: ororte ne lijā *duṛatana*. (3) impr.ly.: *duṛatanae*, there is a sandstorm blowing.

dhuṛa-n rfx. v., to dirty or cover oneself with dust: ne hon goṭa hormoe *duṛanjana*.

dhu-p-uṛa r pr. v., to cover each other with dust: inunt,nre ne honkin, bōkin *dupuṛajana*.

dhuṛa-q p. v., to get covered with dust: lijā *duṛaakana*; bōko, lijāko goṭae *duṛaakana*.

dhu-n-uṛa vrb. n., (1) the dust with which one or one's cloth is covered: misa *dunurado* koṭagiriḡlena, orq lijāe *duṛantana*, a first time the dust was shaken from his cloth, but he is covering it with dust once more. (2) the extent to which one covers himself or his cloth with dust: *dunurac* *duṛanjana*, goṭae poroalākana, he looks quite grey with dust; *dunurac* *duṛakeda*, arā hasaleka lijā bujana.

dhuṛa-ultaḥ, *duṛa-ultaḥ* trs., to reduce to dust, to pulverize. Note the idiom: *duṛako ultaḥmea*, they will give thee a sound thrashing.

dhuṛau/taḥ-q p.v., to turn to dust, to be pulverized: barsa silere *duṛaul-taḥoa*.

dhusṛi sbst., a late variety of rice, sown or planted in low fields.

dī Has. var. of *dē* Nag. but also used as trs. caus.

dīa, *dīmī* (H. *diyā*, lamp) I. sbst., a light, a burning wick: adiṛare *dīa* jultana.

*Note the following riddle, the answer to which is *dīa*: miadḡ gelete goṭa orā peregoa, by one spike (allusion to the form of the flame) the whole house is filled.

II. intrs., to make a light, to light a lamp of some kind: orāreko *dīa-akuda*; *dīaakone*, make a light that they may see.

dīa-q dīmī-q p.v., (1) of a lamp, to be lit: laṭin *dīaakana*, the lantern burns. (2) to be lighted by a burning lamp: orā samage *dīaakana*, the house is uselessly lighted, there is nobody inside.

dī-n-ia vrb. n. (1) the lighting of the lamp, the lamp which has been lighted: misa *diniado* ēṛḡlena orq *dīajana*, the lamp being lit a first time went out, it has been lit a second time. (2) the extent of time during which a lamp is kept burning: *dīniako* *dīakeda*, singaraṇteko anuterkedā, they kept the lamp burning from the night till the very dawn.

dīq, *hīq*, *hīṛq* (H. *hikwā*) I. sbst., hicough, hiccup: *dīq* kṛ hokaḡ-tana.

II. adj., having hiccup: *dīq* hoṛoko botonlekore misamisako hokaḡoa, a fright stops sometimes the hiccup.

III. intrs., prsl. or imprsl., to hiccup, to have hiccup: *dīqḡḡia*, *dīḡḡanae*.

dīa-qḡ p.v., to get hiccup.

dī-n-iq vrb. n., (1) the act of hiccup-

ping : misa *diniqdos* hokalena, oroe diagotana, his first fit of hiccup had stopped, now he starts hiccupping again. (2) the amount of hiccupping : *diniqe* diajana moq gantare enane hokajana, he hiccupped for a whole hour.

dia-marsal I. sbst., lamp-light : *diamarsalreko* dubakana.

II. trs., to light with a lamp : *orako diamarsalakada*.

diamarsal-en rflx. v., to light a lamp for one's own use, to make use of lamp-light : *diamarsalenpe*, nubare alope duba.

diamarsal-q p. v., to be lighted with a lamp : *orq diamarsalakana*.

dia-salal, **salal** (H. *diyā salāl*) I. sbst., a match : *diasalalī* iriḍkeda (or itikiḍkeda), he struck a match.

II. intrs., (1) to make matches of smth. : *cinarako diasalalijada?* (2) to strike a match, to strike a light : *diasalalīme*. Not used in Has. in this meaning.

dia-sengel sbst., the flame of a lamp : *diasengel* lelqtana ei jūlasengel? Is it a light or a fire which is seen burning in the house?

dia-tapanl Nag. syn. of *upi* Has. sbst., a large green grasshopper with sword like tail, *Locusta viridissima*.

dia-tajl, **tajl** (H. *taḷḷi*, a frame for illumination) I. sbst., a small earthen bowl, about 3" diameter on top, rounded or slanted down, with or without a distinct foot, and about 2" high. On the rim it has a notch to receive the lit end of a

wick floating in vegetable oil. This was the usual lamp lighting up a Munda's house. It generally stood in a small niche out into the mud wall (Pl. XXV, 5). It is now replaced almost everywhere by the *dibri*, a small cylindrical tin lamp with an upright wick-tube, in which the much cheaper kerosine oil is burnt.

II. trs., to make into a *dialaḷi* : ne hasa sobene *dialaḷiḷa*.

dialaḷi-q p. v., to be made into a *dialaḷi* : siben hasa *dialaḷijana*.

dibq-dibq, *diḷba-diḷba* Has. (1) syn. of *daḷkaḷdaḷkaḷ*. (2) syn. of *cidqcidq*.

dibl (Sad. ; H. *devī*, a goddess) sbst., a Hindu divinity, particularly Kali or Durga : *dasāire Kalidibiko manatinḷtana* ; *Dikuko oikan dibikoko manatinḷkoma?*

diq I. sbst., a vocal check on a letter : *diḷra* oina lagaḍtam, put the sign of the check, write it with a check.

II. adj., (1) with *kaji*, *pṛaḍ*, a faltering speech, recitation or reading : ne hoḷo bonḡ kae ituana mente *diḷ* kajite munḷijana. (2) with *kaji*, an obscure statement : *diḷ* kajitele bedajana.

III. trs., (1) to pronounce with a check : *kajil diḷkeda* (or *derḷkeda*) (2) to pronounce falteringly or haltingly : *kajil diḷkeda*. (3) to make an obscure statement : *diḷkeḷlea* ; *kajil diḷkeḷlea*, *kajiree diḷkeḷlea*. (4) to relax or stop pulling : *racatanre paga alom diḷdea*. N. B. The d. o., *kaji*, *paga*, is not always

expressed.

dīd-en rfx. v., (1) to falter or halt in speaking, reciting or reading aloud: *bonagatanre puragee dīdena*.

(2) to relax or stop pulling: *poṭom tañtanre alom dīdena, jōrakadje tañme*.

dī-p-īd repr. v., to make obscure statements to each other: *kajiking dīpīdjana*.

dīd-p p. v., corresponding meanings:

(1) *cina leljanre dīdoka*, *begar cinare alom dīdea*. (2) *paraṭtanre purage dīdjana*. (3) *kajirele dīdjana*, *senale oi kā aṇaṇṇgea*; *kaji dīdjana*. (4) *racatanre paga dīdlena*.

dī-n-īd vrb. n., (1) the amount of faltering: *bonagatanre dīnīde dīdkeda*, *sobenko landaṇia*, he faltered so much in the sacrificial formula that everybody laughed at him. (2) the extent of vocal checking: *Mahaliko jagartanre dīnīdiko dīdea landage aṭākaroa*, the Mahali Mundas pronounce with so many checks that it seems ridiculous.

dīdge adv., with *paraḍ*, *kaji*, *racq*, falteringly, haltingly.

dida-dida, dīd-dīd frequentative of *dīd* in the meaning of: to falter, to pull unsteadily, used as adj., tra., and in the rfx., and p. v. The adv. takes the forms *dīdadīda, dīddīd, dīddīdge, dīddīdṭan*.

didaṇ-nataṇ-didaṇ-dāṭ-dubaṇ-nu-tuṇ (twice) imitative description of one of the rhythms of the *damaṇ* drum during a *jarapimage* dance.

dīd-dīd var. of *dīdadīda*.

didi Has. syn. of *gidi* Nag. sbst. Two large vultures go by this name:

sanḍi didi, the Indian King Vulture, *Otogyps calvus*, and *saṇḍe didi*, the White-backed Vulture, *Pseudogyps bengalensis*, which, strange to say, are believed by the Mundas to be cock and hen of the same species. It is true that they are always found together. The Scavenger-Vulture is called *koṭaḥkarsi*: *didiko leonleontanko apira*, the vultures fly with a slow, heavy beat of the wings.

dīd-īdī continuative of *dīd*.

dīdīgl-dī dāgl-datuṇ-dīdīgl-dī dāgl-datuṇ (twice) imitative description of one of the rhythms of the *damaṇ* drum during a *karamciṭiḍ* dance.

didi-kuṇḍiko syn. of *kāṇkuṇḍiko*, collective noun for all the carrion birds. Note the idiom: *didikuṇḍilekae jalatinṭana*, he gets his living by tramping the country and getting a job here and there.

dī-goḷḷ Has. var. of *degoḷḷ* Nag.

diguār (Sk. *digwār*, a guard) syn. of *caṇkidār*, *koṭoara*, sbst. This is the word more commonly used by the Mundas to designate the lowest official in the Indian police, whose dress, work and general practices have been described under the word *caṇkidār*. It is also this word which occurs in songs in which the Mundas pour out their hatred and contempt against that class of police servants and other intruders and upstarts who behave so unjustly and harshly against the Aborigines.

Notem tiruba oi airmam sangū,

Kokordoja, naji, rajanjana,

Natunatu kṛāko diguārjana,

Maradoja, naji, māṛkinjana,

diguār-bā

Natunatu Mundako neklātana,

Natunatu kāūko diguārjana.

Look down to the ground or look up to the skies, the owl, O my elder sister, has made himself king. In every village the crows have developed into village watchmen. The peacock, O elder sister, has made himself manki. In every village the Mundas tremble, in every village crows have become watchmen.

diguār-bā subst., *Ipomoea Learii*, Paxt.; *Convolvulaceae*,—a large perennial twiner, cultivated in gardens, with ovate-cordate leaves and blue flowers turning purple, 3½" across. So called because *diguārs* bear a blue cloth and pugri.

dihāit, dihalti, dihāt var. of **dehāit**.

diku (Sad.; P. A. *dihkān* headman of a village) I. subst., (1) a Hindu. (2) a Hindu landlord. (3) Hindi or Sadani: *dika kain itwana*. N. B. (1) *Gāsidi ku* Has. or *keṛo bakārā* Nag. always means Sadani. Hindi is also called *marāṇ diku*, and Sadani *hūriṇ diku*. (2) Hindu raiyats are also called *hūriṇ dikuko*, but *hūriṇ diku* when denoting a single man always means the younger brother of a landlord.

II. trs., with inserted prnl. d. or ind. o., to speak Hindi or Sadani to smb.: *dikukedleae*; *dikukedae*; *alom dikuaiṇa*.

diku-n rflx. v., to make oneself the landlord of a village: ne haturee *dikunjana*.

di-p-iku repr. v., to speak Hindi or Sadani with each other: *aben di-pi-*

diku-meḡ

kutana, aledo kale bujaōtana.

diku-ṇ p. v., (1) to become the landlord of a village: ne hature nī nādoe *dikujana*. (2) to be spoken or written in Hindi or in Sadani: *midtamidṭa dikujana*, *midtamidṭa hoṛojana*, the conversation was sometimes in Hindi, sometimes in Mundari.

di-n-iku vrb. n., the extent of speaking Hindi or Sadani: *dinikuṭ dikukeda*, *misa jaked kae hoṛokeda*.

dikute adv., in Hindi or Sadani: *entedo dikuteko jagarjana*; *dikutee erakēḡkoa*, *enamente piraḡeko kadraōjana adko dalkja*, he gave them a scolding in Hindi (which is, or is supposed to be, always full of insults), and so they got wild and thrashed him.

diku-duarte adv., to the door, i. e., to the house of the landlord: *diku-duarte senakana*, *dikuḡurijana*, he went to see the landlord.

diku-meḡ subst., a Hindu's eyes; occurs in the proverb: *dikumed oi setamed*, the eye of a Hindu is like the eye of a dog. Understand: a dog fawns on those from whom it gets its food and snarls and barks at all others; so the Hindus and other non-aborigines fawn on those from whom they expect some profit and snarl at all others.

dikumed-p p. v., to get Hindu's eyes, i. e., eyes which do not want to recognize one's fellows: *amdohale okorenj*?—*Helabale dikumedjana oi?* *amin din meḡkor gelau tal-kena*! From where art thou?—Oh! I say! It is impossible that thou

shouldst not recognize me ; we have been neighbours for so long !

diku-manal subst., the dwarf French bean.

dikānge Nag. (contracted from *diku omge*) adj., with *candū* the month of *pūs* (December) so called because in that month the Aborigines generally pay their rents to the landlord.

diku-raŋiko Has. syn. of *kaŋuama-tuako*, *kaŋaturuko*, *keŋoko* Nag. collective noun for all Sadans, i.e., for all those who are neither Europeans nor Aborigines.

diku-sipaiko syn. of *spaiko*, soldiers, any kind of soldiers): *dikusipaiko* hijuakana.

dila (Sad. of the same age; perhaps derived from H. *din*) subst., time, age, connoting unseasonableness of the action performed at that time or age : *buŋdilaŋee* konearūŋantana, she marries again now that she is an old widow ; *aīnhdilare* kupulko hijulena, mandiutu teŋmentele maskiljana. Note the interjection *ke dila* ! You do not say so ! Is it possible ?

dila-dapi I. trs., of tempestuous wind, in contrd. to *sipidupi* which connotes rain. (1) syn. of *lapalari*, *lipalari*, to hamper the flight of birds so that they flutter anon and take oblique positions. It is not used in the fig. meaning of these two words. (2) to flap about the dress and hair of people, to toss about what they are carrying, v. g., their umbrellas : *pīthorare* hoēo beŋekane *diladapikeŋlea*. (3) to band

and twist the branches of trees : *hoēo darukoe diladapijada*.

diladapi-q p. v., corresponding meanings.

II. adv., with or without the affs. *ange*, *ge*, *ŋye*, *tan*, *tange*, modifying *apir*, *rika*, *rikuq*, *ekla*, *le'q*, *hoŋo*, *sen*, *eklaŋ*.

dildongob I. adj., with *bā*, long, lax spikes or panicles of flowers, in contrd. to *ritipiti* *bā*, small flowers, solitary or gathered in small numbers.

II. intrs., of flowers or young twigs to wave and flap in an upright position : *bā dildongobŋtana*.

dildongob-en rfx. v., to walk with flowers stuck in the hair and waving to and fro : *dilaŋŋriko* bāakaneiko *dildongobentana*.

dildongob-q p. v., same as intrs.

dildongobŋtan adv., with flowers waving loosely : *dildongobŋtan* bāakana, suŋaakana, eklatana ; bāakane *dildongobŋtante* hijulena.

dili intrs., to say. Occurs in adjurations of witch-finders : *diliamtan*, boconamtanaiŋ, I ask and beg of thee.

dili-dili syn. of *paskibara*, I. trs., of fowls, to scratch smth. in search of food : *simko* aleŋ busuko *dili-dilijada*.

II. intrs., same meaning ; occurs in the following song:

Simko dilidilīa,

Simko dilidilīa,

Dubireko nātātān,

Simko dilidilīa.

Sukuri gōrōgōrōŋa,

Sukuri gōrōgōrōŋa,

dilj-dipj

Madireko gusamtan,

Sukuri gôpôgôpôa.

The fowls are scratching about, they look for food on the refuse hill, on the fowls are scratching about. The pigs run about in a flock, they search the refuse hill for food, the pigs run about in a flock.

dilidili-n rfx. v., same meaning : dubire simko *dilidiliintana*.

dilidili-q p. v., to get scratched up by fowls in search of food : busu *dilidilijana*.

dilidilitan adv., with *atir* same meaning : simko *dilidilitanko atir-tana*.

dilj-dipj, *dilja-dipja* I. subst., the heavy way of dancing of elderly women : buriko *dilj dipja* leltele landakeda.

dilj dipja-n, *dilj dipja-en* rfx. v., of elderly women, to dance in a heavy, languid, sluggish way.

II. adv., with or without the aff. *ge* or *tan*, modifying *susun*, same meaning : *dilj dipitanko susuntana*.

dimbal-dombol dimbar-dombor (P. *dumbāl*, tail) adj. (1) with *caqlom*, a long tail, tufted at the end : ne urja *caqlom dimbaldombolgea*. (2) of an animal, with such a tail : miaq *dimbaldombol uriko kirinakaja*. The df. prst. intrs. and the pf. past p. v. are used with the same meaning as the adj. : ne urja *caqlom dimbaldomboltana* or *dimbal-dombolakana*.

II. adv., with the aff. *ge* or *tan* : *dimbardombortane sentana* ; *dimbal-domboltane caqlomakana*.

dimbaldombol-an, *dimbardombor-*

din

an trs., with *caqlom* as d. o., to come on with a long tail tufted at the end : *caqlome dimbaldombol-an-jada*.

dimbaldombol-idi dimbardombor-idi trs., with *caqlom* as d. o., to go away with a long tail tufted at the end.

dimbil-dimbil, *dimbillekan* adj., of women, cows, buffalo cows, so fat that the flesh is flabby, flaccid : miaq *dimbil dimbil osarle kirinakaja* ; *dimbillekan uri gojjana*.

dimbil dimbil-q p. v., to become flabbily fat : usugee *taikena*, nimirdoe *dimbil dimbiljana*.

dimbil dimbittan, *dimbilkendimbilken*, *dimbilleka* adv., with *kiriq*, same meaning. In poetry it applies to the full breasts of women :

Kuramredo, mālina, ci *dimbil dimbil* ?

Toa derana, dada, gaidambarkom.

Kinaredo, dada, ci ronerone ?

Gucu derana, mālina, bonagacāvarina.

On thy chest, O girl, what are those flabby things ?—My breasts of course, O my elder brother, are like the bell of a cow. On thy chin, O my elder brother, what is it that hangs down ?—My beard of course, O girl, is like the tuft of a yak's tail.

diml syn. of *dia*.

dimal Ho syn. of *dinaki*.

din (Sk. day) Cfr. *hulaz*, I. subst., (1) time, season, an indefinite number of days : herora *din senq-tana*, the sowing season is passing ; *jargidin* *tebagotana*, the rainy season approaches ; *puragee* *haramakana*, *iniq din* *tebagotanaja*, he is very old, maybe the time of his death is near ;

ale orărenkoș *din* (or *dinmuli*, *dinmundi*) tebagotana, the time of the confinement of my wife is coming; bar ganta jaked *dine* daraðkeda, during two hours he has killed time; ne kamimente musiră *din* sareakina, one day's time is left for finishing this work. (2) in adverbial cpds. or phrases: (a) at the time or season of, on the day of and the preceding and following days: *jargi-dinre* caratcarate jetea; alea *baladin* da gamala, it rained on the day of our betrothal and the preceding and following days; ne *dine* hijua, he will come one of these days; en *dine* hijulena, he came one of those days. (b) instead of *mă*, *maia*, day, in connexion with numerals higher than two: api *dine* kamikeda, he worked three days. (c) instead of *mă* in the cpd. *azodin*, daily. (d) instead of *hulaq*, day, in the opds. *okodin*, *jădin*, some day or other, any day. (e) in the adverbial phrase *musiră din*, *musiră din*, *musiră din*, once upon a time (past), the day will come when (future). (f) with the name of a df. day, generally in the genitive case, eight days before or after: *tisirădine* (or *tisiră dine*, *tisiră dine*) hijulena, he came eight days ago; *birispałtdine* hijua, he will come on Thursday week: ne hijuado kă, orq hijua *gapara dine* hijua, he will come a fortnight after to-morrow.

II. trs., (1) to delay: orq baietere purale *dinla*, enamente nă jaked auri tearoa; ne kamil *dinkeda*; bar pîrera omapeae menla, mod candui

dinkedlea. (2) to protract, to take a long time over smth.: bar gantara kami mod sanje *dinkeda*, he took half a day over a work which could have been finished in two hours. (3) causatively: to let smth. become old: ne ili bar pîrile *dinkeda*, we prepared this rice-beer a fortnight ago (i.e., it is 12 days old). (4) to make smb. remain a certain time: api mî menteko raliña, mod pîrko *dinkina*, they called me saying that it was for 3 days and they kept me a whole week.

II. intrs., to get late in the season etetabeahu, purage *dintana*.

din-en rfx. v., (1) to delay, to put off a work: pură alopa *dinena*, orq bai etetabeahu. (2) to remain a certain time: pură alom *dinena*, api mî taia ne. (3) to protract, to take a certain time over smth.: pură alopa *dinena*, api murege cabaēpe.

di-p-in repr. v., (1) to cause the putting off of a common action: pură aloben *dipina*, mod candurage nendaēben. (2) to be in the habit of delaying: ne hoŕo pâlcaudura idikere puragee *dipina*. Also used in this meaning as subst. and adj.: nekan *dipin* okoe sukua? bar pîr mentee idila, api canduree halkeda; pâlcaudura halre *dipin* hoŕoko pâlca kako namtabea.

din-q p. v., (1) to become old, to advance in age: ne laltin purage *dinakana*; ne daru *dinakana*, purage barkad mena. Note the elliptic phrase: dindoe *dinakana*, he is older than he looks. (2) to fall into obli-

dinal

dinaki

vion, into desuetude, into prescription: Gandirā balhul *dinqlana*, Birsalarāldo *dinjana*, the commotion provoked by Gandi is falling into ob'ivion, and the Birsa rise is forgotten; isu *dinjanatele* riřinbara-jada, we do not remember all the details because those facts are so much fallen into oblivion; en dastur *dinjana*, that custom has fallen into desuetude: řaēmās *dinjana*, the land settlement is now under the law of prescription: māl api sirmare *dinoa*, the rent falls under prescription after three years.

di-n-in vrb. n., (1) the amount of delay: *dinine* dinkeda, jargi tenebā orā baii eřekeda, he put off so long the building of his house, that he began it when the rains were coming. (2) the amount of protraction in the time spent over a work: *dinine* dinkeda, moř candura kami api canduree cabala.

dinoge adv., for a long time: *dinoge* neree talkena.

dinra adj., of inan. os., of (short or long) duration: ne orā isu *dinra*, this is an old house; huřia *dinra* kaji, it is a matter of a few days.

dinren adj., of liv. bgs., similarly means young or old: huřia *dinren* hon cabajana.

dinreni prnl. noun, of liv. bgs., one who is young or old: ne hořo isu *dinreni*.

dinal I. subst., also *dinalpusřri*, a herpetic eruption of pimples to which people are subject mostly in the hot and also in the rainy season. A serous liquid oozes from it and, in

the hot season, it itches very much before a rainfall.

II. intrs., to have such eruptions: kitamulira dā ridkeate *dinuřtanreko* gosqea.

dinali-q p. v., same meaning; maēanree *dinalakana*.

dinaki, **dinam** (Sad. *dinaki*, *dinagi*; Or. *dinki*) I. subst., every day: sabarre jomnūnente *dinakira* karca ciminā lagařoa? What is, per day, the cost of living in town? II. adj., with *hořo*, a man who does smth. every day: inku *dinaki* hořok do kā, acākateko kamitana, these are not people who come to work every day, they just came for this once. Instead of *dinaki hořo* they say also *dinakinī*: *dinakinīdo* burařala, tisira eřa bibarei manditana, our ordinary cook is absent, it is another one who prepares our meal to-day.

III. trs., (1) to do smth. every day: ne kami *dinakilero* moř piřre cabaoa. (2) causatively, to make smth. do smth. every day: uri gupi ne hongeko *dinakiřia*.

dinaki-n, *dinam-en* rflx. v., to do smth. every day: ne kamire moř candumentedoina *dinakina*, hansařo cāřabīřigena kamia, for one month I will work at this daily, after that I will work at it only when it pleases me; piř senqm *dinakinřana* oi sanjokosanjokom sentana?

dinaki-q p. v., (1) to be engaged in smth. daily: nea kamirale *dinakijana*, enamente eřa kamiko kale kamikeda. (2) of smth., to be done daily: ne kami *dinakiřka* karedo

dinam

din-bar

kā cabataboa

IV. adv., daily : *dinakile* sentana iskulte.

dinam var. of *dinaki*.

dinan (Kh. *dnyam*) sbst., used in jest as a syn. of *hana*, *huri*, *birminḍi*.

dindili I. abs. n., stubbornness : ne hoṛoa *dindili* kā kajidaṛioa, you have no idea how stubborn he is.

II. adj., stubborn : *dindili* hoṛoko kako raditabena, stubborn people do not give in easily. Also used as adj. noun : nekan *dindilikolḡ* jagaro kā sukua.

III. trs., to oppose obstinately, to remain obstinate in spite of all that one may say : *dindilikeḍlea*.

IV. intrs., to be obstinate : *diadilitanae*.

dindili-n rflx. v., to be obstinate : purā alom *diadilina*, do not be so obstinate.

di-p-indili repr. v., to hold out against each other : aloben *dipindilia*, come quickly to an agreement.

dindili-i-ḡ p. v., (1) to be resisted obstinately, not to succeed in changing someone's mind : ne kaji mente puragele *dindilijana*. (2) to remain obstinate : puragee *dindilijanci* kajibujaḍle hokakja, as he was so obstinate we desisted trying to bring him to reason.

di-n-indili vrb. n., the amount of stubbornness : *dinindiliḥ* *dindilikeḍlea*, miad kaji jaked aleaḍo kā gononjana, he was so obstinate that he did not admit anything that we said.

dindilige, *dindiligge* adv., obstinately

stubbornly, doggedly : *dindiligge* kajitana, he speaks persisting doggedly in his opinion ; alomale menlja, *dindiligge* sənōjana, we tried to dissuade him, but when he left us his mind was unchanged.

din-dinge, *din-gunge* adv., according to the day (superstitiously) : *dindinge* ranu ūr aala : mangār, sukurbār aḍ sōraisaudiko nutumakani, medicinal roots must be dug on certain days if one wants them to have much curative power : Monday, Friday and the eve of the sohorai feast have been named as propitious ; herpuna oḡḡ onpuna *dindinge* tādkaḡ, etōirre kī baiu ; etōirre riḡi sōḡḡ kī baiu, one may not start the sowing or the reaping season on any day indifferently : a Sunday is not propitious ; neither will it do to give out loans of paddy on a Sunday ; *dindinge* nēga bugina, sukurbār aḍ somār buginuter dinkā tana, mangārdo sobenāte eḍkanuter din nēgemente hisabakana, a feast may not be put indifferently on any day of the week ; Friday and Monday are the most propitious days, Tuesday is the worst.

din-gunge syn. of *dindinge*.

din-bar, *din-hanar* I. sbst., the action of eating sparingly so as to drag out the supply till more provisions can be secured : *dinhnanartega* niminana caḍli puraḍoaja.

II. trs., (1) to deal out in short rations : ne caḍli *dinhnanarepe*. (2) to put on short rations : gogoko kareca alope *dinharkoa*, ḡḡ kako da ribēsea.

din-muli

diplaga

dinhar-en, dinhanar-en rfx. v., to live on short rations: *jomnūdoko* (or *jomnūredoko*) *dinharentana*.

dinhar-g, dinhanar-g p. v., to be eaten in short rations: *ne caūli dinhanaroka*.

III. adv., with or without the afx. *ge*, modifying *jom*: *dinhargeko jomtana*.

din-muli (Sad. *din-muri*) sbst., (1) the time of confinement: *aīnā orāre dinmuli tebaakana*. (2) in poetry, same as *dinmunḍi*.

din-munḍi, din-muli poetical var. of *bocornenḍa*, the appointed time: *Dinmunḍido tebaḷena*.

Ne Munḍakodoko bageina ci?

Bocorenenḍado puraḷena.

Ne Santakodoko raraina ci?

The appointed time has arrived. Will these Mundas dismiss me (from their service)? My year's service is complete. Will these Santals set me free?

diaga, diagaḥ, donguḥ, dungaḥ, dugu, duguḥ (Sinh. *dinga*, little, short) I. adj. of time or dimension, (1) short: *diagaḥ nendale nama-kada*, we have got short notice; *diagaḥ daru aulepe, nendo pura jilinjana*. (2) too short, not long enough for a certain purpose: *ne daru darnamente kā baina, diagaḥgea*.

II. trs., to shorten, to make short: *kajiḥ diagaḥkeda*, he spoke briefly; *kāniḥ diagaḥkeda*, he shortened the story, he related the story briefly; *nendae diagaḥkeda* he chose an early date; *ne daru diagaḥeme, puraṇoge jilina*.

diaga-g, dugu-u, etc., p. v., (1) to get shortened: *ne daru diagaḥka, ataūri jilina*; *nesatebu sensōjekere hora diagaḥoa*. (2) to become shorter, to contract: *rabar taḍilere jilinaoa, aratare diagaḥoa*. (3) to prove too short: *ne jaagi ne epamendodo diagaḥoa*.

III. adv., with the afx. *rege* (1) in a short time: *diagaḥregee nendakeda*. (2) in short lengths: *ne daru diagaḥrege topanepe*.

dingi var. of *dhiṅgi*.

dingilli-uḍ syn. of *maḍpoga*, sbst., a white, edible mushroom, with stout, stiff stem, growing singly on decaying bamboo roots.

dingir-dingir, dingirken and dingirken-dingirken var. of *daga-daga, dagaḍaga*.

diagua sbst., occurs, qualified by *mered*, in the sacrificial formula addressed to *Barāmboraga*, as parallel to *mered sabḍoro*, an iron crowbar.

dipḷ-dipḷ intra., to flutter. Occurs only in the riddle given under *bhārom*. Cfr. *ḍkapadkapa*.

dipil var. of *dupil*.

dipilla, dipili, dipli sbst., a particular time or moment. It occurs only in adverbial phrases such as: *on dipili*, at that time; *maṇḍi jom dipli*, at meal-time; *giti dipli*, at sleeping time; *irḡ dipili*, at harvest time, etc. Such phrases as: *the time passes, to pass the time, to have time, to lose one's time, etc.*, must be rendered by means of *samaḥ, din, pursati, jṅg, bera*.

dipuga, dipugaḥ, depunguḥ, dupugaḥ, dupugu, dupugug

distributive or frequentative form of *din̄ga*, I. adj., all of them short: *dipin̄gaḡ* daru auīme, bring only short pieces of wood. Also used as adj. noun: daruko auīme, *dipin̄gaḡko* auīme.

II. trs., to make all of them short: *purape dupun̄guḡkeda*.

dipin̄ga-q dupun̄gu-u, etc., p. v., (1) to be made short all of them. (2) to happen to be short all of them: *purā dipin̄gaḡjana*, they are all very short.

III. adv., with the affs. *ge*, *re*, so as to be short all of them: *dipin̄gaḡre* alom odea, kaṭooa, do not cut them short, they will be too short.

dir (Or. *ḡhiḡhrā*, corpulent, potbellied. Akin to H. *ḡhīḡh*, a large belly) I. sbst., the act of stretching one's limbs: *ruaḡain̄ cimaḡ*, *dir kanekane uṣun̄ḡtana*, I am probably going to get fever, I stretch my limbs again and again.

II. intrs., with inserted ind. o., to throw one's chest forward at smb. in a taunting or threatening manner: *dirain̄ḡtanae*; *miad̄ uri dirain̄ḡtana*.

dir-en rfx. v., (1) to stretch one's limbs, v. g., by way of relieving the strain caused by a long continuance in the same position or after sleep: *cāḡtanl̄q oṣṣ lan̄ḡia-tanreoko direna*. (2) to push the chest forward in a defiant or threatening manner: *alel̄q gopoḡmentee direntana*; *kuṣame direntana*. (3) of bullocks, to lower the middle of their back and hold down their head before butting: *uriko upuṣub*

sidareko direna, enado deako laṭila aḡ bōko tirubea.

dira-dira adv., with *sen* or *susun*, poetical parallel of *diraun*, *diridin*:

Neṭakoḡ disumrena, nera,

Diradiram susuna (or *sesena*), nera

Diradiram susun (or *sesen*).

Neṭakoḡ gamaḡrena, nera,

Leraḡeram karamana (or *ṭunda-ena*) nera,

Leraḡera karam (or *ṭunda*).

In a foreign country, O woman, thou dancest throwing thy chest forward. In the village of other people, O woman, thou dancest with crooked legs.

diraḡ var. of *ḡhiraḡ*.

dir-sun rfx. v., to come on arching one's chest: *aiṇḡete okoḡ menlekaḡ diraintana*, he comes on throwing out his chest as if saying: who is there but me?

dir-baṣan rfx. v., (1) to move about stretching one's limbs again and again: *ruaree dirbaṣantana*, (2) to move about throwing out one's chest in a threatening or proud manner.

dirdan I. adj. and adj. noun, (1) a man who always throws his chest forward. (2) an animal with sunken back.

II. trs., fig., (a) to construct a roof so that it sags: *saṣimape dirdan̄keda*. (b) to construct a string-bed so that the frame is bent: *parkompe dirdan̄keda*.

dirdan̄-q p. v., (1) of men or animals, to have their chest or back physically so constituted: *dirdan̄-akanae*. (2) fig., (a) of a roof, to

dir-giriq

diri-khunja

sag. (b) of a string-bed, to have its shape taking a bent shape : parkom *dirdaḡakana*.

dir-gliriq p. v., syn. of *dirdaḡq*, of men and animals only.

diri I. sbst., a stone : piḡireḡ *diri halanḡkeato miḡtare tirinḡepe*.

II. adj., stony : *diri goḡako sitana*.

III. trs., to make of stone, to build in stone : Khunḡire jḡlorḡḡa paḡriko *diriakada*.

diri-q p. v., (1) to become or be stony : ne goḡa purḡe *diriakana* ; capicapite goḡa goḡa *diriptana*. (2) to petrify, to become stone : tuta-kunte ḡḡ *dirigre* aril menoa ; *diria-kan* daruge dir.kuila menoa.

di-n-iri vrb. n., the extent to which the soil becomes stony : ne goḡa *diniri* dirijana, musin sikḡrege pāl ḡapucabaoa, this field has become so stony that in one's day p'oughing the share gets blunted.

diri-aḡalrenko sbst.. Itly., those dwelling between the layers of rock, occurs in sacrificial formulas and in formulas of conjurors which invoke or invite all known, named and unnamed spirits to partake in certain sacrifices. It seems to mean : all ye nameless spirits down to those who live hidden in crevices and between the layers of piled-up rocks.

diri-bica I. sbst., stone ore : bali *diribicaḡte* purḡe meḡedoa.

II. intrs., to go and collect stone ore : baḡaḡko baḡkoako *diribicajana*.

**diri-capi* sbst., (1) the feast of the consecration of a *sasandiri* or burial stone, which takes place only once, a few months after the erec-

tion of the stone. At least three goats are killed on this occasion : one, the blood of which is poured on the stone, one for the banquet of the guests, one for the banquet of the co-villagers. The expenses of this feast are as heavy as those incurred on the occasion of a marriage. (2) in Nag. only, a ceremony intending to give the ancestors a share in the joys of a festivity. It is performed generally on the flower feast, the *mage* feast and the *sohoraḡ* feast, and in some villages on all the feasts of the year. Rice flour is mixed with rice-beer. With this mixture they daub the *sasandiri* (burial stones) or the *bidiri* (memorial stones of the deceased). A narrow strip of cloth, often reduced to a few threads and deemed to represent a turban, is wound around the end or top of the stone and some flowers are stuck over it. After daubing the stone they daub also their own chest and arms with impressions of the palm of their hand dipped in the mixture of flour and beer.

dir-ldin rflx. v., (1) to go away arching one's chest. (2) to continue arching one's chest.

diri-heḡq sbst., a kind of worm or grub, 1' long, boring galleries in stones.

diri-kakaru syn. of *kurin piḡusiq*.

diri-khunja, *diri-kunja* sbst., a slender monolithic column, sometimes replacing the wooden posts in house building in places where stratified rocks are available :

diri-kulla

Baritolare miad oꝛa *dirikunṭaukana*.

diri-kulla sbst., mineral coal.

dirileka adj., like stone, hard as stone.

dirileka-q p. v., to become like stone, to become hard as stone: *tutakunte da dirilekajanre aril menoa*.

**diri-lel* sbst., the invitation sent to the children of a deceased woman to come and see the stone erected to her memory in the village where she was born. Her parents or brothers erect such a stone only when they have been presented by her offspring with a *sasangaĩ*, a cow intended to defray the expense.

diri-linda sbst., poetical syn. of *linda*, *liti*, a small kind of fish with a black-coloured back, so called because it hides under stones.

dirina (perhaps a deformation of H. *string*, horn) I. sbst., a horn: *saramkoꝛ oꝛo pustakoꝛ dirinṭa turamakana*, the horns of the sambur deer and the spotted deer are branched. Note the idiom used only of women: *okoẽṭa dirinṭa ka soaṭtana?* Whose horn does not fit in? i.e., who has started this quarrel?

II. tra., to fit horns on someone's head: *cõsusunre miadõj saramlekako dirinṭaia*.

dirinṭ-en rflx., v., to fit horns on one's head: *cõsusunree dirinṭenjana*.

dirinṭ-q p. v., (1) to get horns fitted on one's head. (2) to get horns, to grow horns. (3) fig., used like *anraq*, *andiaoq*, of people who fight or prepare to fight.

dirka

di-n-irinṭ vrb. n., the excessive size of horns: *aleṭa miad keṛa dinirinṭe dirinṭjana gõraduarre katiaderle ename soabea*, one of our buffaloes has got such large horns that it cannot pass them through the door of the cowhouse without holding them slantingly.

dirinaṭa adj., provided or armed with horns.

dirinṭanṭi prnl. noun, one provided or armed with horns. Pl. *dirinṭanko*.

dirina-kokor Has. *dirina-peca* Nag. sbst., the Scops Owl, Scops giu, an owlet not much bigger than a sparrow, with tufts of feathers sticking up from the top of the head like small horns. Its call is: *ũmp! ũmp! ũmp!*

dirina-uru sbst., any beetle of the *Cerambycidae* and *Lamiidae* families.

diri-rebeḍ sbst., a crevice or a narrow space between rocks or boulders: *huṛina japiḍsinṭa dirirebeḍ-kore taĩna*.

diri-suam Has. *diri-sam* Nag. sbst., coral: *dirisuam ṭapure kũḅ namoa da bitarrre*, in the Andamans much coral is to be found inside the water (of the sea); *simtolre dirisuam ranu lagatinaṭa*, *ena huṛina-leka gundakeḍoi toli hulanṭa ajom lagatinaṭa*, in cock-fighting coral is used as a medicine (as a charm), a little of it being powdered is given to the cock on the day of the fight.

dirka (Sad. *dirkaḥā*) sbst., (1) a bracket or a plank jutting out from the wall and used as a stand for the lamp, *ḍibri* or *ṭaṭi*. (2) syn. of

dir-kuṛam

disumreṇ

kapa Has. *pakha* Nag. a little niche in the wall used for the same purpose.

dir-kuṛam intrs., to throw out one's chest, to assume a menacing attitude: *cinape dirkuṛamtana?* *landa bāripe landaṇa*, what are you fellows assuming a menacing attitude for? You will only be laughed at.

diriba-diriba var. of *dibadiba*.

disa var. of *desv*.

disua-tamāku, *disua-tamāku* sbst., a kind of country tobacco, stronger than imported tobacco. The leaves are about 7" long and 6" broad: *disuatamāku magaiatamākuṭe purage haṛada*.

disum (Sk. H. *desh* or *des*; Tam. *tesam*, country) I. sbst., country, land. The exact meaning depends on the possessive or other specifications preceding the word: *aṇṇa disum*, my fatherland; *ale disum*, our country; *ne disum*, this country; *piridisum*, open country, without jungles; *diridisum*, a stony, rocky country; *bīrdisum*, a forest-covered country; *otedisum*, the earth in cntrd. to the skies and heaven; *sirmadisum*, heaven; *parom disum*, the next world (beyond the grave).

Note the sayings: *disum kā lōakana*, the country is not on fire, i.e., there is nothing against his marrying a girl of the country; *ammente disum ci lōakana, eṭṭaṇṇa kuṛim repēṭana?* Has the country been put on fire for thee, that thou stealst another man's

wife? i.e., is there anything against thy marrying an ordinary girl, a spinster? These expressions seem to be derived from the fact that it is the custom to put fire to the dry grasses and leaves all over the country during the month (March) in which marriages are not allowed amongst the pagans.

II. intrs., with *bugige*, to rule well, to make it pleasant to live in the country: *sarkār, bugigee disum-akada*, *jetan higiridigiri kae hobarikajada*, Government rules the country well, it does not allow any rebellion to take place; *bugigekina disumjada*, *jetana kakina eperantana*, they (a married couple) make life pleasant for each other, they never quarrel.

disum-disum adv., in every country, country by country: *disumdisum juda kaji mena*, in each country there is a different language.

disum-bonga sbst., a country spirit, spirit or deity worshipped by a race, now extinct or emigrated, which occupied the country before its present inhabitants.

disumreṇ locative genitive form used whenever that case depends on a word denoting an inan. o., which is in a country: *en disumreṇ darusina judagea*, the trees of that country are different from ours.

disumren, same as *disumreṇ* but used when there is question of a liv. bg.: *en disumren horokō*

esalga.

disumreni, disumrenko prnl. noun
derived from *disumren*.

diari Ho (Cfr. *deorā*) syn. of
pārā sbst., the pahan or public
sacrificer of the village.

diari occurs in songs as paralel
of *saramali*. Neither of these two
words is still understood by the
Mundas; it is a place of some
kind in which there are trees, so
much appears from the context.
Maybe it means the *sarna*, the
sacred grove where the *diari* or
pahan offers his sacrifices:

Diariresdoga diarires ludambā,

*Saramaliredoga saramali sarā-
jombā.*

dīrsi, *dīrsi* (H. *dhīrṣh*, pregnan-
cy) used only in scorn and consi-
dered impolite and indecent, I.
abs. n., expansion of the womb:
*inā dīrsi lette lambiakanāe mente
munditana.*

II. adj., pregnant: *miad dīrsi
kupi susuntana, dokol kae boros-
tana*, a pregnant woman is danc-
ing, she does not fear the pos-
sible bad effects of the shaking.
Also used as adj. noun: *dīrsi
okotitana.*

III. trs. caus., to cause the preg-
nancy of a woman: *ne kupi okoe
dīrsikia bicārōka*, let an inquiry
be made as to who has caused the
pregnancy of this woman.

dīrsi-p p. v., syn. of *lāiq*, to become
pregnant: *dīrsiakanae.*

di-n-tīrsi vrb. n., the extent of
expansion of the womb: *dinīrsi
dīrsijana, tisina ci gapa mealekac*

lelōtana, she looks as if she were
going to be confined to-day or to-
morrow

do, dā, mā (H. *to*) enclitic and
affix used very frequently with vary-
ing functions and sometimes with-
out any defined function: (1) Its
primary function seems to be to
mark contrasts. It is therefore syns.
with *mendo*, but, however. Where-
as the English *but* generally intro-
duces the clause in which a contrast
is expressed, *do* is nearly always
suffixed to the very word on which
the contrast falls: *jatare atinirikom
babaredo kā*. Sometimes however
the word on which the contrast
falls follows *do* or is even alto-
gether omitted: *enara sanderabu
raja, kaējana, kulaebu goēana adhu
gedtana, doe talatalantana* (or *do
nae talatalantana*). (2) Like *but*, it
is used in short replies expressing a
contrast or an objection to smth.
either presupposed or stated by an
interlocutor: *gomke rajaḍma—Senda
kaina, dapitana*. (3) It is used in
short corrective replies to questions
or mere suppositions manifested by
some act or sign: *am hatoren munda
oi?—aina munḍado kā*. (4) In poetry
it occurs with a kind of interjec-
tional function, and is then appro-
priately rendered by: *behold!*
buruburure manido. Sometimes
however it seems to denote a cause
or reason: *kalana gatinare! kula-
janado*. (5) It is often affixed, by
way of emphasis, to the first word
of a question and is then aptly
rendered into English by 'and':

amdo cinam oikaëa? (6) It is used with a limitative function for the purpose of restricting a word to its bare primary meaning and exclude all possible connotations or inferences. It may then be rendered by: as far as that is concerned: *munḍadoe munḍaakana*, mendo ṭaka banoatuëq. This limitation is often emphasized by using the word *kaji* in the meaning of: bare meaning of the word, or name, with the affix *do* and then placing before it the word to be limited in the genitive in *reḡ* or *raḡ* of its bare root form: *seura kajuloe sendaṛia*, kami mendo kae daṛia, junaḍ basuakante. The word *kaji* may also be omitted, then *do* is affixed to the genitive of the root form: *tuiṛḡado tuiṛae daṛia*, mendo cêrêko kae ṭokoa.

do ! dola ! interjection: *do ! sen-tabepe*, walk fast there ahead. See under *dela*, to which it is contradistinguished.

dō Has. **doho** Nag. (Greek *tithēmi*) trs., (1) to place, to put down: *okorem dōtada?* kancin dōëa ci? N. B. *Dō* is never used instead of *manḍaḍ* in the meaning which this word has in Has: to steady, to place smth. so that it does not shake. But in Nag. *manḍaḍ* is used as a syn. of *dō* in all the meanings of this word. (2) to keep, to keep in reserve, to preserve: *sreakanaḡ alom giṛitabu dōta*. (3) of unsewn cloths, to lay aside, to take off: *añri ! lijain dōleka*, wait a moment, let me first lay aside my cloth. (4) to keep for oneself:

ne ! gomke, bar paësa sareakana. —Maram *dōtam* (or *ammente dōtam*).

(5) to take to wife, to marry: *Sumim dōia ci ? kuṛii dōana*, he has taken a wife. N. B. The participial form of this last sentence is very often used adjectively or sbstly.: *kuṛi dōanko elsidaḡka*, let the names of the married men be taken down first. Note also the idioms: (a) *kaji dō kae daṛia*, he has not yet reached the age of reason. (b) *dumburguou dōakada*, he has let his beard grow into a long, broad, flat mass.

doho-n rfx. v., and *doho-q* p. v., are used by the Kera-Mundas as syn. of *taiṇ* and *taiṇu*, to remain: *dohonme*, do not go away; *sansūria dohon-kena*, I was a pagan.

do-p-ō repr. v., to live together without being duly married, to live in concubinage: *dopōjanakiṇ*.

dō-q p. v., meanings corresponding to the trs.

dḡ childish, syn. of *duḡ*, I. trs. caus., to make sit down: *dḡlamaiṇ*. II. intrs., to sit down, to be sitting: *mara, babu, dḡme ; dḡakanæ*.

dḡ-n rfx. v., to sit down: *dḡnme*.

dō-aḡ I. adj., mislaid, *holaraḡ dōaḡ katu tisiale namlaḡ*.

II. trs., to mislay, to lose by mislaying: *banca katu, dōaḡlḡaiṇ*.

dōa-p-aḡ repr. v., used only in the indet. ts., to be in the habit of mislaying things: *ne hoṛo janagee dōapada*.

dōad-q p. v., to be mislaid: *katu dōodjana*.

deal (Sad ; H. *dho'*, *duhal*, kinds of drum) I. sbst., (1) the strings

doat

which attach the *kalōal* (bowstring made of bamboo rind) to the ends of the bow. In this meaning it is a syn. of *ūrlābažar* (Pl. I, C). (2) the leather straps or thongs which run vertically on all sides round the drum called *dumaq*, to keep the drum skins taut (Pl. XXVII, 1). They are made of raw hide and are generally about $\frac{3}{8}$ " broad and about $\frac{1}{8}$ " thick.

II. trs., (1) to use for making a *doal*: *cikan ūrko doalkeda*? (2) to fit a *dumaq* with leather straps: *dumape doalakada ci*?

doal-q p. v., (1) of leather, to be made into such straps: *urjūr doaljana*. (2) of a *dumaq* to be fitted with leather straps.

do-n-oal vrb. n., the excessive or too small number of leather straps on a *dumaq*: *donoale doalkeda momoq ota sapaṅginree paromkeda*, he put so few leather straps on the *dumaq* that they pass in holes one palm distant from each other.

doat (H. *dawāt*) sbst., an inkstand.

doba sbst., poetical parallel of *laq*, the Indian Paradise Fly-catcher.

Garagarate laṇḍoe biṇaboēona, haī;

Nainaite dobaḷae tiparaētopora, baī.

Along the stream the paradise fly-catcher flies with its long tail stretched out horizontally, O girl; Along the river it flies with streaming tail, O girl.

doba syn. of *laqsi*, *ganda*, I. adj., with *jarom*, egg, spoiled, unhatched or rotten.

dobaṛa

Also used as adj. noun: *dobaḷo giṛi-tape*.

II. trs., of hens, not to hatch, to allow some of the eggs to rot which they are expected to hatch: *simdo ne baria jarome dobakeda*.

doba-q p. v., of eggs, to get spoiled: *abārumleate bagejanre simjarom dobaoa*.

do-n-oba vrb. n., the amount of spoiled eggs: *donaba dobajana goṭa atāraḍre miado bugin jarom kā taikena*, the eggs got spoiled to such an extent that in the whole nest there was not a single good one.

dō-bandar I. sbst., a mortgage contract in which the mortgager may refund the money at any time: *dōbandarte miad haṛale namana*.

II. trs., to mortgage by this kind of contract: *miad urile dōbandarakṣia*.

dōbandar-q p. v., to be mortgaged as described.

dobaṛa (Sk. H. *dobar*, double) I. sbst., (1) the state of being double: *sutamṛa dobaṛa raṛatam*, undo the thread which is double. (2) the double: upon *ṭakarā dobaṛae omḷa*, in capital and interest he paid back double of the 4 Rs. he got as loan; *silaūḍlale, marcarūrajana enamente siṇṇa dobaṛale ṭojana*.

II. adj., double: *dobaṛa sutam paṭṭam*, twist a double thread; *sutam dobaṛagea*; *dobaṛa gonora onjana*, double the price has been given or the price has been paid twice; *dobaṛa kamile ṭojana*. (2) with *suḍ*, interest which doubles the output or capital, i.e., 100 per cent interest. (3) added to the n's. *lar*,

dobara

dobara

api, upun, etc., double, treble, quadruple, etc.

dobara, dobarað, dobarað trs., (1) to double, to put in two layers or folds: *gonone dobarakeda; lija dobaraeme; sidado huri kamigee lukumaina, taomtedoe dobarakina*, at first he gave me but little work to do, afterwards he ordered me to do twice as much. (2) to ask 100 per cent interest for a loan: *sudina dobarakeda; sude dobarakedlea*. (3) to cause smth. to be done twice: *ne jargi tearakan pacrii handirikedu, nado tapae dobarakedlea; nado ka baiua mentae dobarakedlea*, saying that it would not do then, he made us come a second time. (4) added to the nls. *bar, api, etc.*, to double, to treble, etc., [to put in two, three, etc., layers or folds: *bardobara patakana, apidobaratam*, two twines are twisted together, twist them three together; *lija upundobaratam*, fold the cloth four-thick, i.e., fold it twice.

dobara-n, dobarað-n, dobarað-n rfx. v., (1) to engage oneself to pay 100 per cent interest: *sudpe dobaran-redoe omapen*. (2) to put oneself in the necessity of doing smth. twice over: *ne banda dultcardipiliko landiajana, mara da namkedkoa, enenkateko dobaranjana*. (3) to take double: *bar salae omaaina, aedoe dobaranjana*.

do-p-obara, do-p-obarað, do-p-obarað repr. v., to be in the habit of asking 100 per cent interest from each other: *sud dopobara ka besa*.

dobar-g Nag. *dobara-g* Iias *dobo-*

rað-g p. v., meanings corresponding to the trs.: *sud dobarajana; sudko dobarajana; lija dobaraakana; siyura kami dobarajana, lijileka landakan ota gamasatarajana; ora baile dobarajana; hitale dobaraiana, dudumulko jomeabakeda*.

do-n-obara, do-n-obarað, do-n-obarað vrb. n., (1) the extent to which loans at 100 per cent are given: *ririjomkenko donobarae dobarakedkoa, mid hore rati ka pocokia*, of all those who took loans there is not one to whom he did not impose 100 per cent interest. (2) the manner of imposing such an interest: *Mongolkoa donobara torakangea, paromeako batir, latardo kako latarea*: the manner in which the Moguls take 100 per cent for their loans is well known, they may take somewhat more, but they never take less. (3) the extent to which it becomes necessary to do things twice over: *donobarae dobarajana silen soben loeonko eta some si hobagtana*.

dobara, dobarage, dobarate adv., (1) doubly, in a double string, in two layers or folds: *ne daru saharte idilere dobarage gonoroa*, if this tree be taken to the town, it will sell at double its price. (2) at a hundred per cent: *dobarate aukedlea*, he has forced us to pay 100 per cent. (3) twice: *musinte bicar ka hasarjana, dobarate bicarjana*, the first day of judgment no order was issued, the case took two days; *dobarate gonon omjana*, the price has been paid twice. (4) added to

dobarq

the nls. *bar*, *api*, etc., doubly, trebly, etc., in a double, treble, etc., string, layer or fold: *apidobarage* patatam.

dobarage, *dobarage*, *dobarage* adv., twice: *dobaragele* sikeda.

dobarq Nag. p. v., see under *dobara*.

dobora var. of *dobara*, as prd. only.

docoq Has. *duci* Nag. (Sad. *daru*; Or. *dhunda*) Cfr. *domcoroq*, *dencoroq* *dondoroq*, I. subst., a crest of feathers or hair, a curled forelock, in contrd. to *dali*, a fleshy crest, v.g., of a cock, and *dacol*, the tuft of hair falling from between the ears of a horse on to its forehead: *duguruputama docoq mena*, the hoopoe has a crest of feathers; *docoqle latahgirritama*, *kinakorolekam bobarajada*.

II. trs., to cut the hair keeping a forelock: *ciamentepe docoqkia?* *latahgirikire kaci baijana*.

II. intrs., to allow one's hair to be cut so as to keep a forelock: *docoq-kedhe*.

docoq-en, *duci-n* rfx. v., same meaning as intrs.: *alom docodena*, *soben latahgirinme*.

do-p-ocoq rep. v., to cut each other's hair so as to leave a forelock: *kalar dopocoq*; *sobenlar latahcabana*.

docoq-p p. v., (1) to have a crest: *kinakoroko docodoa*, *bulbuls* have a crest. (2) to grow a forelock: *skidre tiramara honko docodakana*.

don-ocoq vrb. n., (1) the size of a crest or forelock: *miad egagasim*

doqkolopor

donocode *docodakana soben cutara*, *upko tingucabaakana*, there is a hen with such a crest that all the feathers on the top of its head stand upright; ne hon *donocoqko docoqkia*, *juege lellijiko landaitana*, they left this boy such a forelock that who-soever sees him laughs at him. (2) a forelock: *misa donocoqdole latahkia*, *orqjue docodea*.

docoq-bq adj., with a crested head, with a forelock: *miad docoqbq cerele goekajia*, *nutumdo kale ituana*. Also used as a nickname: *he docoqbq!*

dodaq (H. *dodna*, to deny) syn. of *lenfo*.

dodaq-daru Nag. syn. of *bakar-kuriddaru* Has.

doqkolopor I. abs. n., the habit of nervous fear which causes one to hurry along the road and look uneasily to right and left: *ne kurire doqkolopor mena*.

II. adj., subject to this nervous fear: *doqkolopor buria oilekate ne bire paromla eskarge?* Also used as adj. noun: *doqkoloparko rabantanreo birhora balbaltanteko paromea orq inku aearria ci taomris*, *jomria ci lengaria menlekako aridbaraea*.

III. trs. caus., to excite such fear: *kula ne birre menaja mente miad hore doqkoloporkina*.

IV. intrs., (1) prsl., to have the habit of such fear: *doqkoloportanae*. (2) imprsl., to feel such a fear: *doqkoloporjadmea ci?* (3) used sometimes instead of *liarloror*, to hurry with a heart full of grief.

doqkolopor-en rfx. v., to give a-

dodogo-daru

usually way to such fear : purage
alom *dodkoloporena* ammentegedo
kae cābakaia, do not be so fright-
ened, it is not for thee in particular
that (the tiger) has opened its
mouth, i.e., thou art not in greater
danger than we are.

dodkoloporge, *dodkoloportan* adv.,
with the kind of fear described :
dodkoloportan birhorae paromjana.

dodogo-daru sbst., a tree so called.

dodoka-daru sbst., a middle-sized
forest tree so called ; it is a good
timber.

dodon (Or. *tundnā*) trs., to pour off
the water from the boiling rice.

dodon Nag. frequentative of *don*,
to jump.

dodōro I. sbst., holes in a leaf,
basket or other receptacle : ne *ṭun-*
kira dodōroko orea tepeḍrikataipe.

II. adj., of a receptacle of some kind,
with several holes : *dodōro ṭun-*
kire baba alom dōea. Also used as adj.
noun : nekan *dodōro* kaira namtana.

III. trs. caus., to cause to get holes :
haiarere baria ṭun-
kile dodōrokeḍa.

IV. intrs., to get holes : ne *ṭun-*
ki dodōrotana.

dodōro-q p. v., to get holes : ne
ṭun-
ki dodōroptana.

dodōroange, *dodōroge* adv., with *lelo*,
with holes in it.

dodōro, *ḍodōro*, *ḍorōro* Has. *ḍarāra*,
ḍarāri Nag. (Sad. *dodōro* ; Or.
dhodho ; H. *dhondhā*) syn. of *hogo-*
hogo, *hodoḥodo* I. sbst., corpulence,
a long and broad belly : siṭiare
puragee *dodōrolena*, māṛimāṛite iaiṭ
dodōro banogotana.

II. adj., with a long and broad

dodraṇ

belly : *dodōro* lāi, *dodōro* Samu. Also
used as adj. noun and nickname : he
dodōro ! he *dodōro* lāi !

dodōro-n rfx. v., to cause one's own
corpulence : Baṅguliko gotom jom-
teko *dodōrontana*.

dodōro-q p. v., to become corpulent :
buṛiako māṛimāṛite lāiḱo *dodōrooa* ;
iniṭ lāi gotomte *dodōrojana* ; sukuri
dodōrojana.

III. adv., with the afxs. *ange*, *ge*,
modifying *lāiḱo*, to become corpulent.

dodraṇ, *dodraṇ-dudriṇ*, *doraṇ-*
dariṇ (Or. *thōthā*, entirely naked)
impolite and indecent term, I. adj.,
of women, naked or clothed in tat-
ters : nī okoren *dodraṇ* buṛia ? Also
used as adj. noun and nickname : he
dodraṇ !

II. trs., to dress a little girl in tat-
ters or not to dress her at all : ne
hon cecaṭ liṭateko *dodraṇṭaia*, akodo
buginbuginaṭeko liṭanjana.

III. intrs., (1) to remain naked or
dress in a torn waistcloth : enaṇātee
dodraṇakada. (2) in scoldings, ap-
plied even to men and to decently
dressed women, to remain idle :
kamite senome, netakorege enaṇā-
tem *doraṇdurinḱabarajada*.

dodraṇ-en rfx. v., same meaning as
intrs., also in scoldings : hoṛo talaree
doraṇdurinḱabarantana, giuu kā giu-
jaia ; kamido oṛare padanparaḍakana,
piṭitee *dodraṇenjana*.

dodraṇ-q, *dodraṇdudrin-q*, *doraṇ-*
durin-q p. v., (1) of women, to be
naked or dressed in a torn waist-
cloth : maēanliṭae *dodraṇakana* ;
(2) of little girls, to become naked :

honko durumakanre purasako *dodra-
raṣoa*, enado aṣtega maṣanra lija
raṣoa.

dodranṣe, *dodranṣe*, and the two
jingles with the afix. *ge*, *ṣge*, *tan*,
tange, adv., nakedly or with torn
waistcloth: *dodranṣe* senbaṣajada;
doranḍurintane lelqtana.

N. B. This word and its jingles may
take the adverbial afix. *au* and *idi*, in
the intrs. and reflex. v., when they
mean: to come on, or go away,
naked or with a torn waistcloth:
okotee dorandurintidikeda?

dodran-dugrin, *doran-durin* jing-
les of *dodran*.

doṣ, *doṣ-miru*, *doṣ-rupu*, *sakam-doṣ*
syn. of *ṣūid*, *sakamrupu*, *sakamkead*,
abst., *Palacornis cyanocephalus*, the
smallest of the three green parrots.
Its call is *ṣāṣṣūi*. Note the proverb
used when guilt is put at the wrong
door: *Doṣre ṣonoṣa*, *Kokorre konoṣa*
(in Has. *konoṣaḥ*), the parroquet has
torn off the rice ear, it is the owlet
which gets the scolding.

doṣa Nag. var. of *dea* Has.

doṣ-doro subst., a small green bird
called 'hunter's devil' by the English.

doṣṣ var. of *deṣ*.

dogla, *dogōla* (Sad., H. *doghlā*,
properly P. *dāgḥu*!) impolite word,
I. abs. n., the state of being outcast
or hybrid: *dogla* begar kandate
kā parcioa; *kerakaji doglare* hisab-
oa, the dialect of the Mundari
speaking Oraons is not a pure
language.

II. adj., hybrid, mongrel, of mixed
blood, half-bred, half-caste, outcast:
dogla hon, *dogla* sim, *dogla* saṣoh,

a Eurasian; *dogla* padri, a priest
with a wife or concubine; *dogla*
girjaṣe sentana oṣṣ bonṣaṣe calaṣ-
jada; *dogla* kaji, a mixed language.

III. tra., (1) to infect others with
one's own loss of caste: *baraṣkoṣa*
mandiḥ jomla, *nādo goṣa hatuḥ*
doglajaḍkoṣa. (2) with *kaji* as d. o.,
(a) to say now this, then that:
kaji alom doglaṣa, *oko hulan* *nen-
ḍara monḥ mena*, *ena kajipokōtoeme*;
kajiḥ doglakeṣṣa. (b) to mix two
languages in one's speech: *kaji-
alom doglaṣa*, *kabrate alom jagara*.

dogla-n reflex. v., (1) to infect oneself
with loss of caste: *miḍ hoṣoṣte*
goṣa hatuko dogōlanlana. (2) to
mix up two religions: *en haturen*
kristanko doglanjana. (3) of a
priest, to take a wife or concubine:
miḍ padri doglanjana.

dogla-ṣ p.v., to become a mongrel
or half-caste: *miḍ saṣoh Uraṣ*
kuṣiḥ dōakṣia, *honkodo dogōlaṣa*.
(2) to become outcast: *miḍ hoṣo*
baraṣmandiḥ jomla, *māṣimāṣite goṣa*
hatule doglaṣtana. (3) of speech,
to be full of contradictions: *kaji*
doglajana, *enamente nenda kale*
mundikeda. (4) of a language, to
be spoiled by the admixture of
another language: *dikukaji hoṣote*
doglaṣa, *hoṣokaji dikute doglaṣa*.
(5) to become a bad priest: *miḍ*
padri kuṣi dōkicil doglajana.

donogla vib. n., (1) the extent
to which two languages are mixed:
ne hoṣo jagartanre donoglaṣ doglaṣa,
barabarite hoṣo aḍ dikuḥ jagara. (2)
the extent to which loss of caste
spreads: *Siṣidire miḍ hoṣo perāṣe*

dohai

dola

lena, inige *donoglae* doglakedkoa, goṭa ṭolae cabautertadkoa. (3) the fact of becoming outcast: nekan *donogla* netanetakore ciulaḍ kā aḷumakan taḷkena.

doglage adv., modifying *kaji*, mixing up things, with contradictions: *doglagee* kajikeda, oko hulan sen lagatina kā mundaṭana.

dohai (H. *dohāi*, *dūhāi*, crying out for justice, entreaty) is a form of prayer occurring in incantations of non-Mundari origin: Mahadeo *dohai*! Sirmare Siabonga! Have pity, O Mahadeo! Singbonga who art in heaven!

doho Nag. var. of *dō* Has.

dō-jem tra., to put by for one's own use.

dokan (P. *dukān*) I. sbst., a shop: *dokānre* namoa, it is to be found in the shops.

II. trs., to keep a shop, to offer smth. for sale. It generally stands in the pf. ts.: *cutāgii dokānakada*.

dokān-q p.v., to be offered for sale: *caḷli dokānakana*.

dō-n-okān vrb. n., the extent to which wares are put up for sale: *donokānko dokānkeda*, barabarite kā akirinjana, they offered so much for sale that there were buyers only for half.

dokha (Sad.; from H. *dukh*) adj., presaging bad news, of bad omen: *dokha* biṭa, syn. of *boṅgubiṭa*, a kind of snake which was never seen before, v.g., a snake crested like a cock, *simleka dāliakani*, a horned snake, *marcileka dirinakani*, or an unusual form, a *lusus naturae*, of some known kind of snake: *miad*

dokha biṭale namliṭa, en hulanṭaṭe aḷiṇa jī ṭaakangea ale hagiṛe jūele gojoa mente, we met a snake of bad omen, since that day I am full of anxiety fearing that someone will die in my family; *dokha* hai, an unknown kind of fish, or a *lusus naturae*; *dokha* jarom, a fowl's egg without shell. These spell bad news if they are not at once hurled over the roof.

dokha Nag. I. sbst., a great loss caused by smb. not keeping his word: *maran dokhale* namkeda, *maran dokkarele* ṭojana.

II. adj., (1) with *hoṛo*, a man who does not keep his word: *dokha* hoṛolqina kārbārkena purā paesse bedakiṇa. (2) with *kaji*, word or promise which is not kept.

III. trs., to disappoint, to deceive smb. by not keeping one's word: *kajitee dokhakedlea*.

dokha-n rflx.v., to expose oneself to disappointment: *nī janaḍren hoṛo hoṛoge*, inia kajite alope *dokhana*, he is a liar, do not rely on what he says.

dokha-q p.v., to be disappointed by smb.: *okoḷa kajitepe dokha-jana?* Who did not keep his word to you?

dokol var. of *dakal*, *dakol*.

dokol var. of *dakhal*.

dokōṛa, **dokṛa** (H. *dukṛā*, the fourth part of a pice) sbst., a small copper coin, worth half a pice.

dol! Kera and sometimes Nag. var. of *dola*!

dola! (Or. *derā*) interjection, come let us go together, go along and I

shall follow. Constructed like *dētu*!

dola-dali (H. *dolḍol*, roving, perambulating; Or. *dolo dolo*, oscillating) intrs., to see-saw: *dola-dulitanakiṇ*.

dol-bandar sbst., a mortgage in which the debt is cancelled at the end of the period of mortgage. Constructed like *bandar*.

dolma Nag. *doma* syn. of *londha* Nag. sbst., a large piece of raw meat.

doleḍ-doleḍ var. of *dhaloḍḍhaloḍ*.

Dōrai sbst., name of a sept of the Munlas. See *kili*.

doma var. of *dolma*.

dombolleka, domborleka adv., syn. of *dimbal'domboltan*.

dombollekan, domborlekan adj., syn. of *dimbal'dombol*.

domcoroḍ, doncoroḍ, dendorcoḍ syn. of *docoḍ* but used moreover as follows: I. adj., with *beḍ*, a high turban. Also used as adj. noun of men with a high turban: *oikan domcoroḍko hiḡtana?*

II. intrs., of the hoopoe, to expand its crest: *dugāruputam dubree domcorodeṇ*, when it alights the hoopoe expands its crest.

domcoroḍ-en rfx. v., same meaning.

III. adv., with *beḍo*, to wear a high turban: *domcorode bedakana*.

domok var. of *dhomok*.

dempa, tompa, jompa, jumpa sbst., a cluster of flowers or fruits: *mīaḍ dempa aṇime*.

dempa-o p. v., to grow in a cluster: *mīaḍ coparego dempaakana*, they are clustered on one peduncle.

dempadempa, tompatempa, jompa-

jompa, jumpajumpa, tempatempa adv., in clusters, in cbrd. to *jumpadage, jumpulijumbuli*, used only of fruit: *ne daru dempadempa baakana, jōakana*.

don trs., (1) to lift up and take away from, v. g., a cooking pot from the fire: *maṇḍi donḍam*. (2) to help smb. to take a burden from the head, or to put it on to the head: *donmeaiṇ*. (3) to take the lice out of smb.'s hair: *ne hon donḥte, ne hon sikuko donime, ne hon sikuko donkam*. N. B. In Nag. they do not use *don* in this last meaning, they say *dārd*.

don-en rfx. v., to put a burden on one's head, or take it off: *nīmīnaḍ hambal sahan eskartegee donḥjāna*. **do-p-on** ropr. v., to sit one behind the others in a row, searching each other's hair for lice: *Baba tabiṇare buriako sikuko dopontana*.

don-o p. v., meanings corresponding to the trs.: *maṇḍi donjana; sūn donlena; sūne donlena; sikuko donlena; sikukoe donlena*.

do-n-on vrb. n., the extent to which a head is searched for lice: *ne hon dononko donkja, mīaḍ jaked nā bōre siku kae sarejana*.

don Nag. syn. of *kuril*, I. trs., to leap over, to jump across: *ne huan doneme*.

II. intrs., to leap, to jump: *sukuteko dontana*, they leap for joy.

don-o p. v., to be crossed by a jump: *ne huan donoa ci kā donoa?* Can this pit be cleared or not with a jump?

do-n-on vrb. n., the extent of jump-

dōn

dopall

ing: *donone* donkeda, kaṭikano cupadre kae ṭonjana, he jumped so high over the scrub that he did not touch it even lightly.

dōn vrb. of *dhān*.

donanḍusl syn. of *doṛodóso*.

don-aṣṣu intrs., and *don-aṣṣu-n* rfix. v., to jump down.

donda syn. of *ṣeṣeṣga*, sbst., *Calotes versicolor*, the Blood-Sucker or Garden-Lizard.

donda adj., of bullocks, long-necked: *donda hara haraupe*. Also used as adj. noun: *donda haraupe*.

dondo trs., to put up one's hand or some object at arms' length; to brandish a weapon; to raise a weapon as if ready to strike: *okoeokoe ne kajirepe bejada, tī dondoepe*, those who agree with this, let them put up their hand; *amaṣ kitabḍ dondotam; samage ḍanḍam dondo-aṣṣtana, kairḍ boroamtana*, it is useless to threaten me with thy stick, I do not fear thee.

dondo-q p. v., to be raised at arms' length, to be brandished: *tī dondoq-ka okoeokoe sukutanredo ne kaji; hake dondoakana*.

do-n-onḍo vrb. n., the extent to which smth. is put up or brandished: *miadḍ ḍanḍa donondoe dondola, mutule turubuterla* he brandished a stick so high that it touched the ridge beam.

dondo-idi trs., to carry away in one's hands with raised arms.

dondo-parom trs., to raise at arms' length and carry across: *gomkeṣ baṣikal dondoparomtam*, carry the master's bicycle across (the river).

dondercoḍ var. of *domcoroḍ*, but used also intrsly. of animals which have neither crest nor raised tuft of hair, in the meaning of: to raise the head and stretch the neck to its full length: *sadom dondor-codla*.

dōn-kurji var. of *dhānkhurji*.

don-parom trs., to jump over smth.: *ne lōrem donparomea ci?*

dongob-dongob, dongobken, dongobleka see under *dagadaga*.

dongo-dongo see under *dagadaga*.

dongol Ho sbst., the court of law.

donger Ho syn. of *seṣgel*, sbst., fire.

donger-donger, dongorken, dongorleka see under *dagadaga*.

dongul var. of *dingga*.

dopa (Sad. *dope*; A. *daṣ'a*) syn. of *dua, duar, sa*, afix. to nls., so or so many times.

dopa-dopa trs. caus., to send or cause to go one shortly after the other or in successive groups: *paṭankoko dopadopakeḍkoa*.

dopadopa-n rfix. v., to come or go one after the other or in successive groups: *rāṣigorataṣ uriko dopadopan-tana*.

dopadopa, dopakadopa adv., one after the other or in successive groups: *pukako dopadopako hijutana*, the locusts come in successive clouds.

dopa-ka-dopa adv., var. of *dopa-dopa*.

dopall, opall (H. *tarpārānā*) I. trs., of a strong wind, to carry off things: *maranḍ hoṣo hijulena, goṣa saṣamiraṣ saṣṣiṣ dopalikeda*.

dopaŋ

dopol-dopol

II. intrs., to fly about in the wind : sakam *dopalitana* ; ama caëla sakamleka *dopališana*, thy love of pleasure has gone like the leaves fluttering in the wind.

dopali-n rflx. v., of large birds, to fly about unsteadily, shiftingly, erratically, madly : balu tãð tõebo-tonlĩree *opalina*, if one shoots an arrow at a blue jay, the bird flies about madly ; kuřidko papadatanreko *dopalina*, when kites fight, they fly round each other with sudden dashes and plunges.

dopa'i-g p. v., (1) of leaves, to be carried about by the wind : sakam *opaliŋtana*. (2) of large birds, to be hindered in their flight in stormy weather, to fly aslant, to flutter and flounder : daromda kuřidko uiŋda-hoëoteko *dopaliŋa*.

dopaŋ Nag. (Sad.) syn. of *poë* Has. I. sbst., a flaw, a physical defect : kale lelliape mentage ; taë-omto har kudlam, har datromleka *dopaŋ* apea orare urunoredo, ena ale kale ituana, you might one day say we did not look at her (the bride) properly. If, later on, a physical defect appears in her (whilst she lives) in your house, just as a hoe or sickle gets worn out, this of course we cannot foresee, i.e., we do of course not know whether she may not develop a physical defect afterwards, but she has none now.

II. adj., flawed, with a physical defect : *dopaŋ* hakete sahan paŋ-taniŋ taikena, toŋuŋarjana, I was splitting firewood with a flawed axe, it broke in two.

III. trs., to cause a flaw in smth. : ne saboro diri ŋaritanreko *dopaŋkeda*, in raising a stone they have produced a flaw in the crowbar.

dopaŋ-en rflx. v., to hurt, without fracture, a limb of one's body, so that there appears, at least temporarily, a physical defect : donenŋe kaŋae *dopaŋenjana*.

dopaŋ-g p. v., to get a flaw or a physical defect : ne kuři cilekate *dopaŋnana* ?

dopol intrs., to fly in the wind, to flutter or flap in the wind, as a banner.

dopol-dopol (Sad.) I. sbst., heavy beating of the heart : kuřamŋa *dopoldopol* menagea.

II. intrs., prsl. and imprsl., of the heart, to beat strongly : nirlagaa-kanse, iniŋa kuřam *dopoldopoltana* ; kuřam *dopoldopolŋiŋa*. In poetry it is used as parallel of *liŋiŋliŋiŋ* :

Koŋa Kulipiri dumaŋa sařido, jĩge liŋiŋliŋiba ;

Rongo Digiri nagra sařido, kuřam *dopoldopola*.

Hiatiŋge sanaiŋa : jĩge liŋiŋliŋiba ;
Cakatiŋge moniŋa : kuřam *dopol-dopola*.

—Amare hiatiŋdo dirileka aŋalejan ;
Amare cakatiŋdo sakameleka kuřajan.

Mide aŋal bare aŋal dirileka aŋalejan ;

Mide kuřa bare kuřa sakameleka kuřajan.

In Kota and Kulipiri the *dumaŋ* drum resounds (calling us to pleasure), but my soul is in anguish ; They beat the *vagra* drum in Rongo

dorahi

rus fasciatus. It is to some extent dangerous to embankments of tanks and bunds on account of the holes it digs into them: *dorabin* maruakare pusilekac rāca, mēare bisi banot, eadlomre mena, tuturac, when the water-snake is full-grown it mews like a cat; it has no poison in the mouth but in the tail, it stings. In *ekaggiduku*, pains on one side of chest and loins, they use as remedy the ground bones of a decomposed *dora* snake together with the earth in which it has decomposed. This is rubbed on the painful parts. A drink also is prepared with it.

dorahi var. of *dora*.

dorara Has var. of *derara*.

dorara var. of *derara*.

dorara du'ia var. of *derara*.

dorbār (P. *darbār*, hall of assembly) I. subst., a panchayat: jā koṛa aṇa kuṛa jūṭa cip'ree jom re, inia kaji *dorbārre* ka gon nāoa, if a married man eat out of the brass dish out of which his wife has eaten, and it has not first been scrubbed, then his words will remain without avail in the panchayat (so it is superstitiously believed), or as they say in Nag. inia moa *dorbārre* uriaḍoa, his tongue will not be glib in the panchayat.

II. intrs., to hold a panchayat: *dorbāṭtanako*, *dorbārkenako*.

dorbār-ḡ p. v., used impr-ly., of a panchayat, to be held: cimtara *dorbāroa*?

dorea (P. *daryā*, sea; Sad.

darw) occurs only in *bajan* songs.

doroḡ-doroḡ

subst., a great lake, a sea.

dorga, **dorōga** var. of *daroga*.

dorma Ilo (H. *durmāhā*, monthly wages) syn. of *lalah*, *toloh*, I. subst., pay, wages.

II. trs., to give so much as wages to smb.: ciminara *dormakeḡma*?

doro Nag (Or. *duro*, nursery word for lulling to sleep) used by little children instead of *ḡaram*, to sleep.

doroḡ (Sk. *dravya*, wealth) I. subst., money: māṇaro jānjetan *doroḡ* banaa, I have brought no money with me, ltly. in my waist. Note the proverb: *doroḡrege* *dorbār*, when there is money one can make a lawsuit, i.e., nothing can be done without money.

II. intrs., to acquire money, to make money: kūḡko *dorobakada*.

doroḡ-ḡ p. v., imprsl., of money, to be acquired: urī kirina *monē-akala* *doroḡge* kū *dorobṭanaita* cācarḡ? I want to buy a bullock but money comes not at hand, what then can I do?

doroban adj. possessing money: kūḡko *dorobana*.

dorobār subst., poetical form of *dorbār*:

Rancikācarire basi mandige.

Duranda *dorobārre* berele lulunage.

Those who go to the law court at Ranchi have no time to cook food, they have to eat stale rice. Those who go to the Duranda panchayat cannot find wherewith to prepare a stew and must content themselves with mere salt.

doroḡ-doroḡ, **toroḡ-toroḡ** (Sad.,

dorodôs

dorod-porod

doroporo) I. subst., the sound of a cracked stick : *soṭa koṭlere dorod-dorod aïumori*, *purage cima dorod-porodakana*.

II. adj., with *soṭa*, *dandā*, cracked, split : *dorod-dorod dandae sabakada*. *Dorodporod* also is used in this meaning.

III. intrs., to cause this sound : *miaḍ dorodporod soṭa sabakadei dorod-dorodjada*.

dorod-dorod-g p. v., used imprsly., of this sound, to be produced : *ne soṭa koṭlere dorod-dorodloa*.

IV. adv., with or without the affs. *ge* or *tan*, modifying *sari*.

dorodôs, *dorodôso*, *dorodôs* Has. syn. of *hā*, I. adj., cf embankments, broken through : *dorodôs ari*, *dorodôs loëon*. Also used as adj. noun : *dorodôsko cimtaṭa hairuaroa*?

II. trs., of water, to break through an embankment : *maran buri goṭa sokorara arikoe dorodôsakada*.

III. intrs., to be broken through (eqvlt. to the adj.) or to get broken through : *hanē ! soben ariko dorodôstana*.

dorodôs-g p. v., of an embankment, to be broken through : *banda dorodôsojana*, the weir is broken through.

IV. adv., with or without the affs. *ge* or *tan* : *maran buri soben ari dorodôstane rikakeda*, a great flood has broken through all the rice field ridges

dorod-porod doroporo Has. Nag. *dorod-ropod* Nag. (Or. *dorro-porro* mediocre, indifferent) Cfr. *ropodropod*, I. abs. n., (1) cracked or otherwise

weakened condition of wood which makes it liable to break : *ne darure dorodporod mena*. (2) weakness of impaired health : *hasulena enara dorodporod menagea*.

II. adj. : *dorodporod daru*, cracked or weakened wood ; *dorodporod hoṭo*, a weakened man ; *dorodporod ji*, weak health ; *enimtaḍo sarimi doroporoḡe taikena*, *bairurakedale*, at that time the wood of the roof was shaky, we repaired it ; *nakan dorodporod sagarira cinain ladia* ? What on earth can I load on such a rickety cart ? Also used as adj. noun : *ne dorodporod alope darnaēa*, *bugina namepe* ; *dorodporodko* * *naminan*, *hambal kami alope acukoa*.

III. trs. caus., to render weak or shaky : *ne daru hutiko dorodporodkeda* ; the boring insects have weakened this timber ; *perakangee taikena*, *hasuge dorodporodkia*.

IV. intrs., (1) prsl., of wood, to be weak, shaky : *ne daru sarate ad huti jomte dorodporodjana*, this wood is shaky on account of cracks and of galleries made by boring insects. (2) imprsl., to feel weak : *dorodporodjaina* (or *ji dorodporodjaina*), *enamente kami kainatana*, I feel weak, that is why I refuse to work. *dorodporod-en* rlx. v., to sham weakness : *bugido bugi ji hoṭoge*, *kami alokako acuinaka mentee dorodporodentana*, he is surely in good health, he shams weakness in order not to be asked to do any work.

dorodporod-g p. v., to get weak and shaky : *ne daru sarate ad huti jomte dorodporodglana* ; *uruiteko dorod-*

dorođ-ropođ

porodoa, people get weak and broken down by fever.

V. adv., with or without the affs. *ange, ge, tan, tange*, modifying *ařkar, ařkaro, lelq*: *sagări dorođ-porođtan lelqtana*.

dorođ-ropođ var. of *dorođporođ*.

doroa-bagelo p. v., to smell the stench of human excrements suddenly and only for a moment: *kaëomte hoëoaderlale doroabagellena*, suddenly the wind blew the stench of excrements into the house and we smelt it.

doroa-doroa (Sad.; deformation of H. *durgandh*, stench?) I. subst., the stench of human excrements: *mëterko iko harjada, doroa-doroa neta jaked tebatana*.

II. adj., (1) with *soan*, same meaning. (2) with *i*, stinking excrements. Also used as adj. noun: *ne doroa-doroa hasate türtopatape*, cover up with hoofuls of earth these stinking excrements.

III. trs. caus., to cause people to smell this stench: *mëter horate i harjadre hora atomren soben horokoe doroa-doroakedkoa*.

IV. intrs., (1) prsl., of excrements, to stink: *i doroa-doroatana*. (2) imprsl., to smell the stench of excrements: *doroa-doroajaina, netare kaina duba*.

doroa-doroa-q p. v., to be pervaded with the stench of excrements: *racare i mena, hoëoaderjadae, gořa ora doroa-doroatana*, there are excrements in the courtyard, the wind blows the stench into the house, it is filled with it.

doro-sia

V. adv., with or without the affs. *ange, ge, tan, tange*, also *doroaleka*, modifying *soan*, to stink of excrements: *doroaleka soantana*.

doroakendoroaken adv., same meaning but intermittently, the stench being wafted by the wind: *doroakendoroaken soanjaia*.

doroaken adv., same meaning, but for one moment only: *doroaken soanlia*.

doroa-doroa syn. of *deora-deora*, I. subst., (1) the act of flies flying round and round smb. or smth.: *rokoko doroa-doroa lelte mundiq-tana en cij soantanamente*. It differs from *duanda, raia-raia* in as much as these two jingles denote only a quick movement whereas *deora-doroa, deora-deora* may be either quick or slow. (2) the flies which fly around one: *doroa-doroako patarate řapagirikom*.

II. trs., of flies, to fly round and round smb. or smth.: *rokoko doroa-doroalja*.

III. intrs., same meaning: *rokoko doroa-doroatana*.

doroa-doroa-en rflx. v., same meaning: *rokoko doroa-doroantana enamento patarate řapajadkoa*.

doroa-doroa-q p. v., to be annoyed by flies flying round and round one: *puřkikoten doroa-doroajancia ulu-pořomenjana*.

doroa-doroatan, doroaleka adv.: *doroa-doroatan rokoko otonbaralja* the flies followed him about, turning round and round him.

doro-poro var. of *dorođporođ*.

doro-sia syn. of *rocođtasad*,

dorōson

rahrohpuru, s's's., *Tridax procumbens*, Linn.; Compositae,—a weak, brittle, straggling, perennial herb with opposite, pinnati-lobed leaves, and very long-peduncled, white-rayed flowers.

dorōson var. of *darsin*.

dorpon var. of *darpan*.

dorā 1^o Nag. syn. of *siq*, to snap, and *hulq*, to break *sutam dorāqeme*. Also fig., to break a contract.

dorāq-q p. v., to get snapped, to be broken, also in the fig. meaning: *abena kipiā dorāqka*, let your mutual oath (i.e., your marriage tie) be dissolved. In poetry it has the meaning of *hulago*, to be broken: *Tin dorāqjanre cināe jotamea?* If thou break thy arm, who will take care of thee? *Bāirdoga perqena, nanqari dorāq'eva*. The flood was full, the straw hook broke. Note the cpd. *hardorāq*, to become threadbare: *hardorāqakan lija ocado kī cecaakana, mendo sutam gaḥakana*.

2^o Has. syn. of *hq*, I. adj., with *banda* or *ari*, breached: *dorāq bandarā dā anjedcabajana*, all the water has flown out from the breached bund. Also used as adj. noun: *dorāq dulperemēte miāq merom madaṭirebu lagaḍea*, we will slaughter a goat for those who will help us in repairing the breach.

II. trs., of water, to break through an embankment, in contrd. to *paṛkā-paturu* Has. and *kadarkān* Nag. which are used also when the breach is brought about by other causes, v. g., rat or snake holes, or when the embankment is wilfully spoiled:

dore

tisina dā apia bandakor dorāqkeda.

III. intrs., to be breached: *banda dorāqtana*.

dorāq-q p. v., of an embankment, to get broken through by the water: *honderā marā date alāq banda dorāqjana*.

do-n-orāq vrb. n., (1) the extent to which water has broken through dams: *donorāqe dorāqkeda, musiq-tege apia banda senqjana*. (2) the breach which has been made: *han sirmarā donorāqdo ne sirmale dulperqkeda*, this year we repaired the embankment which was broken through a few years ago.

dore I. subst., the ritual consultation of the husked rice-grains as described under *dorenām*: *okoḥā dorete bonqa picalena?*

II. trs., with *caṭlijan* as d. o., to consult ritually the husked rice-grains by means of the winnowing shovel process: *caṭlijane doretana*.

III. intrs., to stagger from weakness, to walk with a swimming head, giddily, on account of weakness.

dore-q p. v., with *caṭlijan* as sbj., of the ritual consultation of the husked rice-grains by the winnowing shovel process, to be performed: *caṭlijan gapa doreqka*.

do-n-ore vrb. n., (1) the extent of the ritual consultation of rice-grains or the length of time taken in performing it: *donoree dorekeda, moq ganṭare enane bokakeda*, he took a whole hour over the consultation. (2) the act of consulting the rice-grains: *miāq donorete bonqa kae picajana, apimā dorejana*, the spirit

dorea

was not discovered in one consultation, the consultation went on for three days.

doretanleka adv., with *sen*, same meaning as intrs. *doretanlekae senjada*.

dorea var. of *dhoren*.

doren trs., to do smth. which is useless, inopportune, or which will be a source of harm: *netare orape dorenkeda, kumureia namla: ora kape usuraeredo puragepe reagegoa*, it is regrettable that you have built the house on this spot, I have learnt in a dream that if you do not put the house elsewhere you will become very poor.

doren-en rflx. v., same meaning: *tisira kupulq senqdope dorenentana, horare aril nampeleka tōrqtana*, it is a pity that you want to start on a visit to-day, it looks as if you were going to have hail on the way.

doren-q p. v., of smth. useless, inopportune or harmful, to be done: *ne kaji dorenjana, gomke puragee kadraōqtana*, what a pity that this has been said; the master is very angry.

doren, dorenge, dorenre adv., syn. of *ci garare*, regrettable, in vain: *ne hature rōg mena, dorenem hijuakana*, there is an epidemic in the village, it is a pity that thou hast come; *kupulqteko senakana, dorenem hijujana*, thou hast come in vain, they are absent on a visit.

dore-nam trs., of a *hatadeſrā*, witch-finder who consults the husked rice grains by means of a winnow-

dore-nam

ing shovel (Pl. XV, 5), to find out the cause of a sickness, etc.: *najom-buriako dorenankia*, they have found out the witch by the *dorenam* process.

*The *hatadeſrā* proceeds in this manner. He holds upright, with one hand at a corner, a winnowing shovel, the rounded part of which rests on the ground. The inner side faces him and contains a *guru-guderi*, grinding stone. He first addresses Singbonga: "Sirmara Sinbonga, daibi Raja, toalekam t rtana, dailekam hasurtana, ne manoahon, ne manogārā duku ommente okonj hoporakana inj ama portakte ne cañlijan kudijanare hidnam dorenamoka. Singbonga who art in heaven, divine King, thou risest like milk and settest like curds, by thy power let it be found out in these rice grains, what spirit has approached this child of man to afflict it with sickness."

Then, with his free hand, he throws on the stone a few grains of raw, husked rice, and lifting up the winnowing shovel by the two corners, he holds it with his thumbs and forefingers so that it hangs freely in the air. He forthwith proceeds to put his questions like in the *hidnam* (see under this word). Before each question the winnowing shovel is lowered and, after rice has been thrown on the stone, raised again to see what is the answer to the question. A back and forward swaying of the winnowing shovel means an affirmative answer.

dorobhoso

dorenam-q p.v., to be revealed or found out in the consultation by *dorenam*.

dorena-p-am 'repr. v., to find out each other in the consultation of the husked rice-grains by the *dorenam* process: kumbūru hoře ađ najoman hoře *dorenapamjancikiq* eperanjana, two men having found out each other in the consultation of the rice-grains, the one as a thief, the other as a wizard, they fell out.

dorobhoso, *doroboso* (Sad. *doroboso*) I. abs. n., (1) laziness. In this meaning it is syns. with *bon-dobondo*. (2) carelessness: ne hoře *doroboso* purage mena.

II. adj., (1) with *hoře*, a lazy or careless man. (2) with *ili*, tasteless rice-beer. (3) with *tamăku*, mild tobacco: *doroboso* tamăkură cungi pođsongea. In the first meaning it is also used as adj. noun: *dorobosoko* haějanji daru alope larikakoa, sanjokoko bagračkere daru namrūra maskila, do not put a careless man to work with the adze on a piece of rare wood, if he were, to spoil it, it would be difficult to procure such another piece.

III. trs., to perform a work carelessly: kami *dorobosokeda*, cabadoe cabala mendo jālekage.

IV. intrs., used as eqvlt. of the adj.: *dorobosotanae*, he is (habitually) lazy or careless.

dorobhoso-n rflx. v., to indulge in laziness: tisiradoe *dorobosonjana*.

dorobhoso-q p.v., (1) of people, to become habitually lazy or careless:

dorom

dorobosojanae. (2) of work, to be done carelessly: kami *dorobosojana*; ol *dorobosojana*, nutumo kă paračkariqtana.

dorobhosotan adv., modifying *kami*, *pořom*, *ol*, *bai*, etc., carelessly.

dorodōs, *dorodōso* var. of *dorodōs*.

**dorom* Has. trs., to make a libation or offer a sacrifice of rice-beer: iliko *doromea*, simmeromkodoko bon-gakoa, for a sacrifice of rice-beer the word *dorom* is used, for the sacrifice of a fowl or goat the word *bonga*. Libations are made in the following circumstances. (1) They form part of any sacrifice and are then made in honour of Singbonga, the other spirits and the shades of the ancestors. (2) A sacrifice, of beer only, takes place in the *adiq*, store-room, on the flower feast, the *mage* feast and the *sohorai* feast. This is offered to the ancestors only. The master of the house after his evening meal abstains from any food and drink, even water, and next morning after his bath he enters the store room with some rice-beer poured off from a *bānda*, small pitcher, into a brass bowl; he puts on the floor a row of *cađlompuru*, sacrificial leaf cups, in each of which he pours a few drops of the beer from an ordinary leafcup which he holds with both hands and which he has dipped in the bowl. At each *cađlompuru* he names one of the ancestors, and when he has finished he drinks off the rest. This beer is called *doromili* and the same name is given to the beer which was

left on the dregs in the *bānda*, and which being squeezed out is given to drink only to those who have not yet eaten or drunk anything. *Tapani* is a more general term than *doromili* as it applies also to beer before it is sacrificed. The other pots of rice-beer which are generally prepared together with this *bānda* of sacrificial beer and which are drunk only when the sacrifice is over, do not contain *doromili*. (3) Pagans never start a drinking bout before the pahan or, in his absence, the master of the house has entered the store-room with a small pot and made libations there in honour of the spirits especially revered in that house and in honour of the ancestors, naming each in turn while he dips each time his fingers in the beer and drawing out a few drops, pours them on the ground. When he comes back from this ceremony the drinking begins. (4) The ordinary pagan is in the habit before eating his rice or drinking his beer, to lift his eyes to heaven in mute salutation to Singbonga and then to let drop from his fingers to the ground, in honour of his ancestors, a few grains taken from his plate or a few drops taken from his cup. The word *dorom* applies also to this libation and to the similar one which is made without previous salutation to Singbonga, whenever a man at his meal hears mentioned the name of one of his ancestors

or dead relatives : *doromtanae*, *doromkedae* ; *iliia doromkeda* ; *haram horoko doromakom*, make a libation to the ancestors.

dorom-q p.v. (1) of a libation, to be made : *doromjana*. (2) of beer, to be offered in sacrifice or made a libation of : *ili doromjana*.

doromq occurs in the cpd. *har-doromq*, p. v., of ploughshares and sickles, to be just so much worn that now they work smoothly ; to have lost the roughness proper to those implements when they are new.

dorongaō (Sad. *dorongae*) trs., in jokes, (1) to cut trees, etc., at a certain height above the ground : *opaoko dorongaōjada*. (2) to cut men or animals with an axe in the neck or throat : *dorongaōkia*.

dorongaō-q p. v., to be cut at a certain height ; to be cut in the throat or neck with an axe : *lōtore namjanre onōka cikate kae dorongaōa*, if a human sacrificer be caught in the act why should he not have his head cut off ?

dorōsaō, *dorōsaō* vars. of *dharāsaō*.

dōs, *dōso* (Sk. *dosh*) I. subst., a fault, an accusation : *gatico cetanre dōsia lagaōkeda*, I put a false accusation on the heads of my companions.

II. adj., with *kaji*, words which incriminate or calumniate people : *dōs kaji alom kajia*.

III. trs., (1) to accuse : *samageko dōsjāina*, they accuse me falsely. (2) to commit a fault : *cinae dōske-dape dandelia* ? What has he done,

Dosad

dosarj

that you have fined him?

do-p-ōs, do-p-ōso repr. v., to accuse each other: *cinaben dopñstana?* *janaō abenre eperan aīumqtana*, what do you reproach to each other? One hears that you are always quarrelling.

dōs-q, dōsō-q p. v., to become guilty: *mañadoira manajadma, kaji kam jojomredo amgem dōsooa*, I forbid thee, surely; if thou refusest to listen, the fault will be thine.

do-n-ōs, do-n-ōso vrb. n., the extent or persistence of an accusation: *donōsoe dōskedkoa sobenko inia kajite kumbūugeko baiakana*, he has accused them so often of stealing that they are now all regarded as thieves.

dōsge adv., with *kaji*, incriminatingly, accusingly: *alea cetanre dōsgee kajikeda*.

Dosad, Dusad (H. *dosād*) sbst., a low Hindu caste of scavengers, known only by name to the Mundas, though there are some Dosads at Ranchi. They are remarkable for the fact that by way of worship of their God Rahu, they run over live coals with which a ditch is filled. But the Mundas say that on the *hakanporoh* both in Khunti and Bandgaon, this feat is performed not by Dosads but by Bagatas.

dosāō var., of *dkasaō*.

dosar (Sad., H. *dusārā*) I. adj., different, of another kind: *enado dosargea, dosar hoṛo hijulena*, another kind of man has come. Also used as adj. noun: *janaō nekan kulaēkogeṇa lelakaḍkoa, dosarkodo*

kajite bāria aīumakada, I never saw any other kind of hare, but I know by hearsay that there are.

II. tra., to change, to do smth. otherwise than before: *holadok, hēkēla, isiado kajiko dosarkeda*, yesterday they agreed, but to-day they speak otherwise.

III. intrs., to change, to become different: *aīnā mon dosartana*, my opinion changes, I am changing my mind.

dosar-en rfx. v., to change one's appearance: *enado palṭanlekae samporokena, nādoe dosarenjana*.

dosar-q p. v., to be changed, to be said or done otherwise than before: *gipabu senoa mente hola kajilena, tisjado kaji dosarjana, moḍ pītre enaṇa senq hobaoa*.

dosar, dosirge adv., otherwise than before: *ciulaō kā jomakaḍ cīj tisina jomakada, dosariṇa atūkarjada*, I ate smth. new to-day, it gives me a sensation different from my former experiences; *dosargeṇa lellja*, I saw him under a new aspect.

dosarj (Sad. *dusri*) I. adj., with *canḍu*, the next month but one.

II. tra., to fix a date for the next month but one: *balara nendale mulukeda, arandiradole dosarjikedā*.

dosarj-n rfx. v., to do smth. the next month but one: Ranchi senq-*doira dosarjina*.

dosarj-gg p. v., of a date, to be fixed for the next month but one: *nenda dosarigoa oi mulugoa?*

III. adv., next month but one: *ne canḍu kā, mulu kā, dosarj*

dosnað

du

bijume.

dosnað var. of *dhanað*.

dōso var. of *dōs*.

dosombað, dosōbað var. of *dhanað*.

dosōnað var. of *dhanað*.

dosōrað var. of *dharaṇaṇað*.

dosōbað var. of *dhanað*.

dosrað var. of *dharaṇaṇað*.

dosti Nag. (P. *dostī*; H) sbst., friendship. Occurs in the phrase *dosti joṛað*, syn. of *saia joṛað*.

dōtuka trs., to put down smth. and then go away; to go, put smth. in its place and then come back; to interrupt one's work in order to put smth. in the place where it should be.

dōtukar-g p. v., to be put down by one who immediately goes away.

dōrō dōrō (Sad. *donodono*) syn. of *kandankondar, karakudaruru, kondokondo, koṭokoṭo*, I. adj., of bipeds (men and birds), lanky, tall and lean, long-necked: *inido dōrōdōrō hoṛo*. Also used as adj. noun: *nī okoren dōrōdōrō?*

II intrs., (1) to walk or stand lankly, being lanky: *dōrōdōrōjanae*. (2) to be lanky *dōrōdōrōtanae*.

dōrōdōrō-n rlx. v., to walk or stand lankly, to set off one's lankness.

dōrōdōrō-g p. v., (1) to become lanky, to grow tall and lean: *dōrōdōrōjanae*. (2) of a bale, to be made disproportionately high: *baja huṛiajanre poṭom dōrōdōrōoa*.

III. adv., with or without the afxs. *ange, ge, lan, lange*; modifying *sen* or *lelq*, lankly.

da I Nag. (H. *dār l*) var. of *ja*!

go away, be off, begone. It may take one of the afxs. *a, na, ga, hale*, etc.: *dua!* senqme, now then, good bye!

dā I. sbst., (1) a physical defect impairing the strength of a limb: *ne keṛare dā mena, enamente kae gonorakana*. (2) a crack in an implement: *kuḍlamra gonodoita sukuada, dā lelte kañajana*, I liked the price of the hoe, but seeing a crack in it I refused to buy it.

II. adj., (1) of a limb, weakened by a physical defect: *dā kaṭate cimnana sekeræa? kam sentabeape metaintana!* (2) of an implement, cracked: *dā kuḍlam alope kirina*.

III. trs., to cause a weakening defect in a limb or a crack in an implement: *kaṭa cilekatem dūkeda? esandi cilekatem dūkeda?*

dā-n rlx. v., to cause a weakening defect in a limb of one's own body: *kaṭa cilekatem dūjana?*

dā-ṅ p. v. (1) to get affected with a weakening defect in a limb: *ne keṛa dūjana; ne keṛa kaṭae dūjana*. (2) of implements, to get cracked: *ama kuḍlam cilekate dūjana?*

du-n-ū vrb. n., the number or extent of cracks in implements: *aleṅ kuḍam'ko dūna dūjana, miad jaked bugina banoa*, all our hoes have got cracked.

dūge adv., with *lelq*, to look cracked.

du var. of *dq*.

du, har-du I adj., which has been rescued dead or alive: *hardu simle jomtana*.

II. trs., (1) to rescue smb. or smth.

du

from attacking men or animals, also from fire, but not from water. The aggressor from which one rescues takes the aff. etc : ne simbon kuřid-
 ěten *hardukja* : ne baba kumburu-
 koātele *hardyla*. (2) to separate fighting or quarrelling men or animals. N. B. The cpd. *hardu* connotes that the attacking or the quarrelling or fighting men or animals are all driven off, whereas *du* alone, makes abstraction of the manner in which the rescue or the separation takes place : merom *duime*, rescue the goat ; merom *harduime*, save the goat by driving off the attacking animal ; eperan-
 tanko *dujakom* ; uputuhtan urikja *dujakime*, separate the two butt-
 ing bullocks ; uputuhtan urikja *hardujakime*, separate the two butting bullocks by driving them away. (3) with a fire or a burning thing as d. o., to extinguish a conflagration, to suppress an excess of fire, to keep down a fire. *Hardu* is not used in this meaning : lōtan orā *duipe* ; culare senagel donagor-
 donagortan julotana, *dujam*. (4) fig., to economize the following meal by eating other kinds of food between meals : kodelađte mandiko *dukedā* (or *hardukedā*).
du-p-u ha-p-ardu-p-u repr. v., to rescue one another (on different occasions), to be in the habit of rescuing each other. *Hapardupu* is also used adjectively : kā *hapar-
 dupu* hořokolq mara, bir senderare alom jamana, kulabuřikora boro mena.

duar

du-gu, hardu-gu p. v., meanings corresponding to the trs. : ne sim-
 hon tisira apisa kuřidētee *du/ena* (or *hardu/ena*) ; gopořtanrekin *dujana* ; orā kā lōcabajana, *duja-
 jana* ; kanřarate mandī *dujana* (or *hardujana*), jack fruits having been eaten between meals, but little of the cooked rice was consum-
 ed subsequently.

du-n-u vrb. n., (1) the act of rescuing, or of extinguishing a fire : Samuā orā *du-nu*re lijaina lōkeda, while fighting the fire of Samu's house I burned my cloth. (2) the extent or rapidity of rescuing or of extinguishing a fire : *duņuko dukeda*, senagelsarsaōakan orā roka-
 geko ĉrēkeda, they fought the conflagration in such a way that a house all in flames was extin-
 guished at once.

dua, duam (Or. *dhāō*) syn. of *sa*, aff. to nls., such or such a number of times : *aredua*, nine times ; *geldua*, ten times.

duan, duna var. of *dhuan*.

duam var. of *dua*.

duar (Sk. *dwār*) I. door, en-
 trance : *duar* hanđetam ; kulala-
 taduarre duř okoe kae boroēa, who will not be afraid to sit down in the entrance to a tiger's den ;
guinduarre paingī lagaōakana, a log fire burns at the entrance of the shelter.

II. intrs., to place a door, to make a doorway : ciminape *duarkedā* ? , nesarebu *duarea*.

duar-g p. v., of a door, to be placed ; of a doorway, to be made :

kosare *duaroka*?

N. B. In songs *duar* occurs disjunctively with *ora* instead of *oradu*, in the meaning of to be married, to have become a housewife, to have got a house and door of one's own:

Norajana, māim *duarejana*,

Bāgutukodo, mūire, nalom niatina. Thou art married now, O girl, Do not regret the dancing parties, Itly., the flowers (the girls) strung together.

*du-n-u*ar vrb. n., the size or number of doors: *dunuarko* *duar-keda*, *njcabalere midcokoēo ora* *nubā kū taīna*, they have put so many doors to the house that when they are all open there is no darkness whatever left in the house.

duar-sini (H. *dwār sewnā*, to sit at the door). This sbst., which is also the name of a village, occurs in the following expression: *khūṭkaṭi Munda*, *nagbāsi raja*, *duarsini Gāsi*, the Mundas were the clearers of the forest and true owners of the soil, the kings were the (adopted) offspring of the cobra snake, the Gāsis were doorkeepers or sentinels at the door (of the king). The Santals give the name of *Duarsini* to a certain malignant spirit, but this spirit is unknown to the Mundas. *Duarsini Gāsi* is an allusion to the following tale. A Gasi was syce to the king and once upon a time accompanied him on a hunt. They came to the Biarkhorikir,

a pool situated near the source of one of the large rivers. The king entered into the water and remained there for seven days. During all that time the Gasi kept faithfully watch on the border, waiting for him and having his horse in readiness. That is why the Gasis are called the watchers or sentinels at the door.

duḥ I. trs., (1) to cause to sit down: *hon dubime*; *soben horoko racare duḥkom*; *poṭom duḥtape*, put down the bale on its bottom. (2) to cause to sit down as accused before the panchayat: *kumbūruko dubia tisin*. (3) to cause to sit down for a meal and drink, i.e., to treat to a meal and drink: *hola kuṭumko aḍ hagakole duḥleḍkoa*. (4) to surround the sun or moon with a corona or halo: *barabaje-dipli singiko duḥliḥ*, at noon there was a halo around the sun. (5) to sit down on smth.: *cubūḥken janume duḥlḥ*. (6) to put so many weights in the scale: *tulatanre ciminan dirim duḥlḥ?* (7) of flies, to deposit their eggs on a sore: *ne urī ṭupundare rokoko duḥkḥ*.

II. intrs., to sit, to sit down. This is the generic term in contrd. to (1) *tinjula*, to sit on the ground with legs stretched out to their full length. (2) *cunḡuduben* Has. or *cukumuku duḥ* Nag. to sit with heels joined, knees drawn up near the chest, the bottom resting mainly on the calves and hardly touching the ground, a position in which the weight of

duq

the body rests mainly on the soles of the feet; the arms are either put round the legs and the hands clasped somewhat below the knees, or resting on the knees so that the hands hang down in front of the knees. (3) *ṭanda*, to sit on the ground with legs wide apart but half drawn up so that the knees are raised somewhat (a middle position between *ṭinjula* and *cunḡuluben*. (4) *pacaganḡun*, to sit with legs crossed under the body so that the right foot protrudes under the left thigh, and the left foot under the right thigh. (5) *tapən*, *tapḡuluben* and in scoldings, *torpən*, to sit with one leg bent and resting on the ground, the foot passing under the other leg which is more or less stretched out. See also *cumduṛu dāḡ*. Note the idioms: (1) *ne hiḡa misa tikilere dāḡa*, if thou boil this cloth once it will become thicker. (2) *rōṛcakan ēḡēko tulare purḡeko dūḡa*, dry lac is very light in the scales.

dab-en reflex. v., to sit, to sit down. It is sometimes used alone and is used always in the cpds. *tapɛduben* and *caɛɣuduben*.

du-p-uḥ (1) sbst., the place where a bird uses to perch : *miad cêrê dupuḥ-reṇ aṭalja*. (2) trs., of a bird, to use smth. as its usual perch : *kerkeṭa ne taḭae dupubakada*.

dub-q p. v., to be seated.

du-n-uh vrb. n., (1) the time one remains sitting down : *du-n-uh* duh-jana, miḍtarege tikinuterkeda, he sat down so long that he kept to the

dub-hop

same spot till noon. (2) the act of sitting : miḍ *dunuḥle* (or *misa dunuḥle*) tala ser oñlira māḍiḥ jomebala, in one sitting (in one meal) he ate half a sēr (one pound) of cooked rice. (3) a settee, a seat, a throne : rajako, *dunuḥ* kūḥ siṅgarakana.

dūḥ var. of *dāḥlūḥ*.

duban adj., used only prdly. as syn. of *duḥkena*: menci sanagea tenkena enare misio kaina *dubana*. It is a poetical parallel of *jāruan*.

dub-antar, dub-tar Nag. **dub-tara**
Has. intrs., to sit down, and wait a
little, to sit down in the mean while.
dubatar-en, etc., reflex. v., same
meaning.

dub-bara intrs., to sit here and there, to sit all about.

duḥ blur I. trs., to sit around
sm^b. or smth. : *duḥbhinsakṛik*.

II. intrs., to sit in a circle.

dubhir-en rflx. v., to sit in a circle.

dub-deng trs, to help sitting
i.e., to keep company : *cinam ntem*
sena ? *jomnū honar* ? — *Kāgido*,
dubdengamente.

duḥderga-n reflex. v., same meaning.

dub-dub, du-du alj., stanted,
d. varfed, und ergrown : d₂ l₂ g c
lelotana.

dub-hape intrs, (1) to sit silently.
(2) to sit without moving.

duḥhaye-n rflx. v., same meaning.

duh-hoper trs., (1) to sit taking care of the fire or of the meal cooking: **mandi duhhoporlem**, nega isinoa; **mandi duhhoporjada**; **seragel duhhoporema**, **mandi isintab-**

duh-horo

oka. (2) in the prf. past ts., to sit at one's meal: *mandi duhporakada*; *goṣakan seta didiko duhporakia*.

duhpor-en rflx. v., same meanings: *senḡel duhporenme*; *mandiko duhporakana*.

duhpor-g p. v., (1) of the fire or the meal cooking, to be looked after by smb. who sits close by: *senḡel duhporotana ci?* (2) of a meal, to be before the one who sits at it: *mandi duhporakana*; *goṣakan seta didikote duhporakana*.

duh-horo syn. of *duhpor*.

dubi Has. var. of *dhobi*.

dubi (H. *dhubar*, rubbish) I. sbst., (1) the refuse hill near the house or hut, on which all is thrown that serves no longer any purpose. (2) the dunghill, generally at the back of the cow house, on which only its cleanings are thrown.

II. intrs., to make a refuse hill or dunghill: *ora japare alope dubiia*.

dubi-g p. v., imprsl., of a refuse hill or dunghill, to be made: *ora japare dubiakana*.

dubi-husiṛ syn. of *piṛihusiṛ*, sbst., *Impatiens Balsamina*, Linn.; *Geraniaceae*,—the Balsam-flower, cultivated, also growing wild in gardens and near villages, especially on refuse hills: *dubihusiṛa cōkam saḡlere oṭegoa*, if one touch the seed capsule of the balsam-flower it bursts open.

dubila, dubila-tasaḡ, dubi-tasaḡ (Sad. *dubla ghās*; H. *dub*) sbst., *Cynodon dactylon*, Pers.; *Gramineae*,—Couch-grass. An infusion of the root is used as a diuretic, especi-

duhnaca

ally in dropsy. Note the expression *dubila*, or *dubilatasaḡ*, *om* or *opom*, to render the sale of cattle definitive by giving to each other a tuft of couch-grass: *uri akirinajana ci?*—*hege, dubilakiṇ opomjana*.

duh jaru I. sbst., the habit of gathering and sitting down for a chat: *ne tolare duhjaru banos*.

II. adj., with *horo*, who likes to meet others and sit down for a chat: *nido kentḡ duhjaru horo*.

III. intrs., of people of different houses to sit down together for a chat.

duhjaru-n rflx. v., same meaning.

duhjarute adv., modifying *sen*, to go and sit down for chat. Also used prdly. with inserted prnl. obj.: *duhjarutijana*.

duh-keṭṭe I. trs. caus., to cause to remain sitting down.

II. intrs., to sit down and remain sitting; *duhkeṭṭe kiṇe*, sit down and speak sitting.

duhkeṭṭe-n rflx. v., same meaning: *bulakanaṇ, duhkeṭṭe kiṇe dapitana*.

duh-kunḡam trs., to cause smb. to sit down behind the back of the others: *duhkunḡamkiako*.

duhkunḡa-n-en rflx. v., to choose and sit down behind the back of others: *akdo kale duhkunḡamkiṇe duhkunḡamentana*.

duhkunḡam-g p. v., to be made to sit behind the back of others; to sit behind their back: *duhkunḡamakanne*.

duhnaca Nag. (Or. *dubnoca*; Sad.) syn. of *dugṛuputam* Has. sbst., the Hoopoe, *Upupa indica*. When this

duh-panti

bird alights after flight, its crest expands into a beautiful fan.

duh-panti I. trs. caus., to make smb. sit in a line with others : *duhpantikiako*.

II. intrs., to sit abreast, to sit in a line.

duhpanti-n rflx. v., same meaning.

duh-pargāra I. sbst., a proper seat, a comfortable sitting posture : *duhpargāra netare kū namoa*.

II. intrs., to get a proper seat, to take a comfortable sitting posture :

duhpargārame, siḡirre mandī alom jōma, take a comfortable sitting posture, do not eat thy meal sitting on uneven ground.

(2) to remain sitting. In this meaning it is a syn. of *duhkeŋe* : *duhpargāraŋke jagareme*.

duhpargāra-n rflx. v., same meanings.

duhpargāra-q p. v., imprsly., to be possible to sit comfortably : *netare kū duhpargāraoa*.

duh-perē I. trs., to fill the whole available room, sitting down : *orako duhpereakada*.

II. intrs., same meaning : *eŋereko no darureko duhperetana*.

duhperē-n rflx. v., same meaning : *orako (or orareko) duhperetana*.

duhpere-gq p. v., of a place, to be filled by sitting people : *ora duhpereakana*.

duh-sakuru syn. of *sukurūdum*, I. sbst., the fact of collapsing in a sitting position : *duhsakurute maēane lotoŋjana*.

II. trs. caus., to press smb. so that he sinks down in a sitting position : *tarankiare racaŋagukiateko duh-*

dubura-karam

sakurukia.

duhsakuru-n rflx. v., to let oneself sink down in a sitting position : *cikatem duhsakuruntana?*

duhsakuru-y p. v., to collapse in a sitting position : *bar sala caŋŋ dupilledlogoe duhsakurujana*, carrying on her head two maunds of rice she collapsed in a sitting position.

duhsakuruŋge, *duhsakuruŋleka* adv., so as to collapse or be in danger of collapsing in a sitting position : *duhsakuruŋge hambaljaia*.

duh-sapaŋ intrs., (1) to sit often or too often : *nimin sirmare apea pancāŋkoreŋ duhsapaŋkena*. (2) to sit waiting for a long time, for too long a time : *duhsapaŋjanaleŋ senq-jana*.

duhsapaŋ-n rflx. v., same meaning.

duh-taŋ Nag. **duh-tara** Has. var. of *duhantar*.

duh-tiŋgun rflx. v., to sit and stand with smb., i.e., to hold social intercourse with smb., to be on friendly terms with smb. : *inŋŋ duhtiŋguno kakoŋ*.

dubul (A. *dubur*, backside, posteriors) syn. of *landi*, the bottom, the hindquarters of an animal.

dubura-karam, **dupura-karam** sbst., a kind of dance, not special to any feast, danced in Nag. and by the Kera Mundas, but unknown in Has. It has been borrowed from the Oraons. It is characterized by the following rhythm in the beat of the dumang drum : *tuq-dāŋ-dub-bura-didaŋ-dāŋ-dub-bura*. The accompanying songs are either in *Sadani*

duci

or in Mundari.

duci Nag. (Sad. *darcu*; Or. *dhuncu*) var. of *dooq*.

duq-duq I. adj., with *sukul*, a heavy smoke which rises in a column. Also used as adj. noun: *rêlra duqduq isu sangināte lelqtana*, the column of smoke of a railway engine is seen from afar.

II. trs. caus., to produce a column of smoke: *rêlreko duqduqjada*.

III. intrs., of heavy smoke, to rise in a column: *rêlra sukul duqduqtana*.

duqduq-q p. v., same meaning: *rêlra sukul duqduqqtana*.

duqduqtan, **duqkenduqken** adv., modifying *sukulq*: *injintare duqduqtan sukuloa*, from the engine issues a volume of smoke.

dudha-rās sbst., a late variety of paddy, sown or planted in low-lying fields.

dudhia-sru (H. *dudhiyā ā'ū*) sbst., *Dioscorea alata*, Linn.; *Dioscoreaceae*,—one of the cultivated yams, a large climber with winged stems. The oblong tubers are white within and without; aerial bulbils are also eaten, but are rare.

dudhia-saru sbst., *Alocasia* sp.; *Aroideae*,—a species of Taro, cultivated for its eatable corms. The petioles and leaves are eaten.

dudkaṭua, **dudkaṭua**, **dudkaṭuaḍ**, **dudkaṭuaḍ** (Sad.; H. *dūdā* and *kaṭnā*) I. adj., not reared on its mother's milk and, as a consequence, weak and puny: *dudkaṭuaḍ honko kako kirioa*.

du kaṭua-q etc., p. v., not to be

duduaḍ

reared on one's mother's milk and so become weak and puny: *honka dudkaṭuaḍjana*.

duqlum var. of *dudmul*.

dud.nul, **dudmul** sbst., the Indian Blue-rock Pigeon, *Columba livia*. It is domesticated.

dudmul-har, **dud.nu'k-har** sbst., the function or work of driving away the pigeons from a field: *asaṛa loḥonare dudmulharin namkeda*, they have put me to keep the pigeons from the wet-sown rice field.

du-du var. of *duḥduḥ*.

duduaḍ (Or. *dhudhua'ānā*, to chaff, to poke fun at; Sad. *duduaek*) 1^o syn. of *hendoroheoro* Has. I. sbst., a mild reproach: *duduaḍ aṭumtee esedjana*, he resented a mild reproach.

II. adj., (1) with *kaji*, a quiet reproach: *duduaḍ kaji amā mocaṭe purage urunoa*. (2) with *hoṛo*, who is in the habit of quietly reproaching people and shaming them: *nīdo beṭekin duduaḍ hoṛo*. Also used as adj. noun: *tisira duduaḍko namkia adko eseduterkia*.

III. trs., to reproach without scolding: *purage alope duduaḍia, hokataipe*, do not dwell so much on his fault, leave him alone.

duduaḍ-q p. v., to be quietly reproached: *puragee duduaḍjan. tisindo*.

du-u-uduaḍ vrb. n., the extent of quiet reproaching: *duuuduaḍle duduaḍkia, en hu'antaṭe aleta meḍmūṛā kae aujada*, we quietly shamed him so much that from that day he does no more show us his

face.

2^o syn. of *dhoreā*, which see.

dudub-q p. v., of babies, to reach the age when they crawl and sit about, just before learning to walk : ne hon *dudubakana*.

dudūgar (H. *dhundhākār*, foggi-ness ; Sad. *dundka*) I. sbst., (1) a cloud of dust. (2) a dust-storm or sand-storm, which is also called *hoḥodudūgar* : *dudūgar* hijutana.

II. trs., to put smb. in a cloud of dust : *dudūgarjadleam*, mārite jōeme.

III. intrs., (1) prsl., (a) to raise a cloud of dust : *susuntanko dudūgar-jada*. (b) to blow a dust storm (here or elsewhere) : *dudūgarjadue*. (2) imprsl., (a) of a cloud of dust, to be raised here. (b) of a dust-storm, to blow here : *dudūgartana*, we are in a cloud of dust or in a dust-storm. (3) imprsl., with inserted prnl. object, to be in a cloud of dust or in a dust-storm : *dudūgarigīñā*, I am in a cloud of dust.

dudūgar-ca rlx. v., to expose one- self or remain in a cloud of dust or in a sand-storm.

dudūgar-q p. v., of dust, to be raised in a cloud : *sadom sandakare nirlere dudūgaroa*. N. B. When there is question of a dust-storm *hoḥodudūgar* may in all construc- tions be used instead of *dudūgar*.

dudūkaṣua, **dudūkaṣuṣo** vars. of *dudkaṣua*.

dudūmal var. of *dudmul*.

Duduria sbst., name of a sept of the Mundas. See *kili*.

duḍi-sanga, **duḍi-sanga** sbst.,

Dioscorea nummularia, var. *belo- phylla*, Voight ; Dioscoreaceae,—a large jungle climber with yams 2 ft. long, at the end of fibrous roots two or more feet long, very deep in the ground. The tubers are eaten ; the rare aerial bulbils are also eaten.

dugul-dugul diminutive of *dugul- dagul*. It is used also of men and children with not very long, un- combed hair.

dugur-dugur var. of *dogadaga*, *dagadanga*.

dugūru-putam Has. syn. of *duḥna- ca* Nag.

duḷpa syn. of *goḍpa*, I. abs. n., the condition of a live bird which has its tail plucked out altogether : ne sima *duḷpa* mārimārite nādo bairuarqtana, the tail of this fowl is growing back little by little.

II. adj., with *sim*, *cērē*, etc., a fowl, a bird, in this state. Also used as adj. noun : *miaḍ duḷpule kirinalja*.

III. trs., to pluck out altogether the tail feathers of a live bird : alope *duḷpaia*.

duḷpa-q p. v., of a live bird to have all its tail feathers plucked out : ne sim cinamente *duḷpajana*.

duḷpage, **duḷpaange** **duḷpaduḷpa**, adv., modifying *leḷq* : en sim *duḷpage* lelqtana, that fowl seems to have had its tail feathers plucked out.

dukai var. of *dhukai*.

dukham-sukham Nag. **duku-suku** Has. sbst., (1) weal and woe, good and bad health : *purq saṅginrebu gonkja*, *dukusukur*

daku

halcal nammentebu maskilqtana, we have given her in marriage very far away: we cannot easily get news about her good or bad health. (2) news about health: alea perakoā dukhamsukham nimir kale namjala, nowadays we do not receive any news about the health of our relatives; dukusukukina upuluqtana.

daku (H. *dukh*; *dukhe*) I. sbst., (1) any bodily or mental suffering, affliction or trouble. It may be used as syn. of *hasu* in the meaning of sickness, but not in the meaning of pain, ache. It is added to the name of any sickness: *obuluku*, cholera, *mariduku*, small-pox, *tunayomduku*, rheumatism, *dauduku*, urinary complaint, etc., whereas *hasu* is added to other words only in the meaning of ache: *lqhasu*, headache, *kuyamhasu*, pain in the chest, *kufahasu*, foot-soreness, *hormohasu*, body ache: cikan duku mena? What is the trouble, the affliction, the sickness? tisina mara, dukurele tqakana, we have a great misfortune to-day; alea kasurte no duku kale namana, it is not through our fault that we have this affliction. (2) bad news: *dukum* anjada oi suku? Dost thou bring bad or good news? (3) with the pos. prns. *abu*, *alea*, *apea*, *ako*, any kind of disease affecting the womb: cikan hasu mena?—*ako* *dukuge*.

II. trs. caus., syn. of *duku om*, (1) to afflict, to inflict trouble or mental suffering. This is often modified by *erage*, very much, or it

daku

takes *jī* as second d. o. and then it is syns. with *jī ore* and means to cause no end of trouble or affliction: *dikuko jiko dukujadlea*; *honko Etōakora janaō jiko dukujaja*, the other boys are always worrying. *Etwa*; *Hasaburu tebaakana*, *paesa-mente honko jiko dukujajina*, the Hasa fair is at hand, the children worry me asking for money. This is sometimes used figuratively: *honko ne ulidaru jiko dukujada*, the children do not leave alone this mango tree. (2) with *longa* or *najom buria* as sbj., to cause someone's sickness: *ikirihonga dukukja*.

III. in'rs., (1) used alone in the s., to be sick: *dukutanae*. (2) used alone in the pl., to suffer affliction or trouble on account of smb. being sick: *dukutanale*. (3) specified by such phrases as *aumte*, *lette*, etc., in which not the cause, but only the occasion, is expressed: to be distressed, to suffer mentally: *ne kaji aumte purage dukujina*. In these sentences the p. v. may be used to indicate the initial stage.

duku-n rlx. v., (1) to cause one's own trouble: *cikana nado ka suku-jadma*? *amgem dukunjana*, why dost thou complain? Thou hast caused thyself thy own trouble. (2) to make oneself unhappy; to nurse one's trouble: *alom urua*, *alom dukuna*. In connexion with *jī* or with the adv. *erage*, this meaning is intensified: *jī dukuntana*, he troubles his head, he worries himself. This must not be confounded with *jīdukutanae*, he repents.

du-p-uku repr. v., to give trouble to each other.

duku-u p. v., syn. of *duku omq*, (1) to be caused affliction, trouble, mental suffering: ne hature etkanuter diku menaia raiti-parjako erageko *dukuntana*. (2) to be afflicted with sickness through the agency of a spirit or a witch: najomburiako kiritene ne hofo nekagee *dukuntana*.

du-n-uku vrb. n., (1) the extent of trouble inflicted: *dunukuko* dukukia, inia ji haraduterjana, they caused him so much trouble that he was quite embittered against them. (2) the amount of sickness: *dunukuko* dukujana, phagucandut, ete uida jaked jetana kako kamidarijana, they had so much sickness that they were unable to do any work from March till the beginning of the rainy season.

dukure adv., preceded by *isu*, syn. of *isu kōnre*, *isu herare*, with much delay: tangitele asadigirilena, hatuute *isu dukurele* oronjana, we were quite bored with waiting, we left the village with much delay.

IV. As afx. in cpd. prds, *duku* means that the action denoted by the first member is performed with much trouble, pain, suffering or difficulty. These cpds. are often used in the rflx. v., meaning to try and do smth.: *mōre takae omdukulq*, he gave five Rs., but it was very hard on him; *Rancitera sendukua*, I shall go to Ranohi, but it will be very hard.

V. As postp. referring to an in-

adequate or fallacious reason, it may be used instead of *suku* in the constructions under (1) and (2) of the article on the postp. *suku*, which see. In the same constructions *duku* may be replaced by the prsl. prd. *dukutana*, *dukualana* or *dukuntana*, whereas the prsl. prd. *suku* is not used thus: *duti banoa cira dukutana*, *buru lel kainā*? That I have no dhoti will not prevent me from going to see the fair; *midcokoŋlo eratanŋlja*, *enagee dukualana singiburae hārajana*, that we scolded him a little is no reason why he should mope the whole day long; *sērāakanaina moneagee dukuntana dondo hoŋokolq kae dubjārutana*, that he is learned is no reason why he should refuse to sit down for a chat with uninstructed people.

duku-hasu, *hasu-duku* I. sbst., collective noun for all kinds of sicknesses: *dukuhasudope* bugitangea ci? Is not one of you at all sick?

II. intrs., of several people, to have various sicknesses: *dukuhasutanako*. *dukulā*! or (in jokes) *durulā*! interjection used in the first prs. a. or excl. dl. instead of *delaia*! I shall go now! I am going! Come let me go now! *dukuia* senoa! I say, I am going! *dukuiā* tobe! Well, I am off! *dukuliā* tobe! Well, he and I, we are off!

duku-kaji sbst., a bad message, a bad affair: *ne hon api mātaeto mandi kae jomtana*, *nea mara dukukajige*.

duku-orq sbst., the house of grief, the house of death: *dukuorqtiqtana*, I am going to a house where there

dukur-cukur

in sickness, misfortune or death.

dukur-cukur (Or. *dukukrñā*, to doubt, to hesitate) I. abs. n., (1) uneasiness of mind: ne hoṛoṇ jīre *dukurcukur* menagea.

II. adj., with *hoṛo*, (1) uneasy in mind: *dukurcukur* hoṛoko, antaran-targe kajijareo jīreko ṭhagoa, people who are uneasy in their mind, if one speaks to them in a roundabout or metaphoric way, get afraid (fearing that there is question of their fault). (2) irresolute of character: *dukur-cukur* hoṛoko jānaga kako hētabea.

III. trs., (1) to cause uneasiness in people's minds: kale borojaḍ tai-kena, holage ne horare kulain lellia menca kajikeḍci nīge *dukurcukur-keḍlea*, we were not afraid, it is this one who made us uneasy by telling us that yesterday he has seen a tiger along that way. (2) to cause people to hesitate: urikisanlodo gonora bapaḷtan taikena, eṭa hoṛoko *dukur-cukurkiñā*.

IV. intrs., (1) prsl., (a) to hesitate: *dukurcukurtanae*. (b) with inserted prnl. ind. o., to be in doubt about what smb. will do: aindo alope *dukurcukurniñā*, gapain sengea, do not doubt me, I will go to-morrow. (c) with inserted prnl. ind. o., to feel shy with smb.: gomkele *dukur-cukuraia*, pracārko eskarredo honale kajikeda, we feel shy with the missionary, we would have spoken out if the catechists had been alone. (2) imprsl., (a) to feel uneasy: eṭakoṇ merom aṇkater tergoṭṭaia, erando kako erantana, enreo *dukurcukuriñā*. (b) to feel

dul

undecided, to hesitate: urī sastaga namdo namjāiia taikena, ṭupundara cunur lelte *dukurcukurkiñā*, I was getting a bullock cheap, but seeing a turning of the hair on the place where the goading stick has to touch, I began to hesitate. (c) to feel shy: gonketa pāsa asi monē-idiakade taikena, gomkeṇ meḍ-mūār lelkeḍoi *dukurcukurkiñā*, kae puciḍkeda.

dukurcukur-en rfx. v., (1) to give way to uneasiness: alope *dukur-cukurena*, en horare onḍokako kake mundioa. (2) to give way to shyness: alom *dukurcukurena*, jetae mocare kae mamea, do not be shy, nobody will cut thy tongue. (3) to hesitate: aminan alom *dukurcukurena*.

dukurcukur-ḡ p.v., (1) to be rendered uneasy in one's mind: iniṇ kajitele *dukurcukurjana*. (2) to be rendered irresolute: cunur lelten *dukurcukurjana*.

V. adv., (1) with or without the afxs. *ge* or *tan*, with uneasy mind: ne bir baranjikana mente aḷum-keḍci *dukurcukurgeṇ* paromjana. (2) with the afx. *te*, through irresolution, because hesitating: *dukur-cukurte* kain senojana.

duku-suku Has. var. of *duḥam-sukham* Nag.

dul I. trs., (1) to pour, to pour out, to pour on to (liquids, grains, loose earth, etc.): ne caṭure ḍa *dultam*; aṇire *dulepe*, pour loose earth on this rice field ridge; neta-rege bandale *dulca*, this is where we are going to pour (earth into)

a weir; *bōre dako dulkia*, they poured water on to his head. (2) to water: *gamälako dultam*. (3) to pour into a mould, to mould, to cast: *cipiko, sakomko, calani kuḍlamko, botolko, koṣamganṭako, enlekana sobenko dulea*, brass plates, armlets, imported hoes, bottles, gongs, all such things are cast; *meṣeḍko dulea*, they cast iron.

II. intrs., to come down into a waterfall: *hantare Tanjāragara dultana*, in that spot the Tajna river forms a waterfall; *gara dultantare kūb ikirakana*, the river is very deep under the waterfall.

dul-en rfx. v., to pour on or into oneself: *dikuko purasa reṣantanre loṭate dā bōreko dulea*; *moḍ botolo arki mocaree dulenjana*, he drank a whole bottle of gin.

du-p-ul repr. v., to pour on each other: *dā aloben dupula, rabaṭana*, do not pour water on each other, the weather is cold.

dul-q p.v., (1) to be poured out: *meromko makedkoate bōre dā duloa*, when the head of a goat is cut off water is poured on it. (2) to be watered: *gamāla dulakana*. (3) of an embankment, to be made by bringing and pouring loose earth: *ne sirma banda duloa ci kā?* (4) to be cast: *bera duljana ci aūrige?* Has the wristlet been cast yet or not?

du-n-ul vrb. n., (1) the extent to which water, etc., is poured out: *dunulko dulkeda soben caṭura dako cabautertada*, they have poured out

so much water that none is left in the pot; *dunulko dulkeda bar pītrege marara aṛiko tear'a*, they have poured out loose earth to such an extent that in two weeks they have made ready a large embankment. (2) the extent of casting: *cipiko dunule dulkeda tentara koṭasataōge kae daṛitana*, the brasier has cast so many brass bowls that he cannot beat them out to the proper size. (3) the loose earth poured on an embankment: *ne aṛiṛa misa dunuldo sobene atucabakeda, eṭa somte dulruarṭana*, the earth which was thrown on this ridge has all been carried off by the water, earth is being thrown on it once more. (4) the object cast: *nea oko sonāra dunul?* What goldsmith has cast this? (5) the place under the waterfall on which the water falls down: *ne garara dunulre kūb ikirakana*.

dul occurs only in the cpd. *lāḍdul*, var. of *lāḍdunul*, diarrhoea.

dul-ader trs., to pour into.

dula-der-q p.v. to be poured into smth.

dul-aduṛu Has. *dul-haduṛu* Nag. I. trs., to pour out so as to cause to fall down.

II. intrs., with *dā* as subj., syn. of *suṛur*, to flow falling down, to come down as a waterfall: *nece dā dulhaduṛutana*.

duladuṛu-n p.v., to be poured out so as to fall down.

dulār, dulāra (II. *(dulār)* Cfr. *laḍaūri*, I. subst., love, affection: *nīdo honkomente dulār banṭen*

dulār

hoṛo : ringadipli aḡge jomtane taikena, honkodotaeko usucabalena.

II. adj., dear, beloved, darling in contrd. to *dulār*, *dulāra*, loving, affectionate : *dulār* hontam, thy beloved child.

III. trs., with a liv. bg. as d. o, to love : ne hon seta kūbe *dulārjāia*, this child loves the dog very much ; en gomke ale Hoṛoko isugee *dulār-keḡ/ea*, that gentleman loved us Mundas very much.

IV. intrs., of dogs, to fawn : iniḡ seta sida buḡiḡa, taḡomtedoe *dulārkena*.

du'ār-en, *dulāra-n* rfx. v., (1) of children, (a) to behave so as to make themselves beloved, i.e., to be affectionate, to act in a loving, endearing way : nelekan hon okoe kae *dulāria*? janaḡe *du'ārana*. (b) to try, even unreasonably and capriciously, to cause themselves to be fondled or receive other marks of affection ; to be love-exacting or whimsically love-exacting : en hon eḡḡee *dulārena* : jān huṛiḡa hasuree ratabea, ḡuḡuḡḡbaṛanaḡ, heoirikanaḡ oṛḡ jānḡee asiḡa, that child is whimsically love-exacting to a degree : when it is in the least unwell, at once it cries, it hides its face in one's clothes, it wants to be taken in one's arms, it asks for all kinds of things. (2) of dogs, to fawn : ne seta kūbe *dulārana*.

du-p-ulār (1) repr. v., to love each other : aiḡa *dulārakḡpeleka dupu'ārpe*, love each other as I have loved you. (2) sbst., mutual love : nikiḡare *dupulār* banca. (b) adj.,

dul-dḡ

loving, affectionate : *dupu'ār* hoṛo *dulār-q* p. v., (1) to be loved : ap : houko eḡare puragepe *dulāra-kana*, you, children, are much loved in your families. (2) same meaning as rfx. v. : ne hon isul *dulārḡtana*, this child is very affectionate, or very love-exacting ; bilaltren setako purḡ *dulārḡ* setakogḡ, European dogs are very fawning.

du-n-ulār vrb. n., the extent of love : *dunulāre* *dulārjaḡko*, kuḡi kū daṛioa, his love for them surpasses all description.

dul-sḡḡu trs., to pour down.

duarḡḡu-n p. v., to be poured down.

dulār feminine adj., dear, beloved, darling. It is often given as proper name to women.

dul-baṛa trs., to pour all about.

dulbaṛa-q p. v., to be poured all about.

dul-biur trs., to pour around.

dulbiur-q p. v., to be poured around.

dul-bursi trs., to pour into a heap : baba hantareko *dulbursiakada*.

dulbursi-q p. v., to be poured into a heap.

**dul-dḡ* I. sbst., the marriage ceremony following immediately on the *dḡmḡ*. The *siriḡḡḡḡḡḡ* and the *dḡmḡ* take place without the be'p and in the absence of the bride and bridegroom whilst these are still engaged in the *sasḡḡḡḡḡ* and *jḡḡḡḡḡḡ* ceremonies. Therefore they are still inside the house when the *dḡmḡ* procession reaches back from the village spring. Having changed their bridal dress for ordinary

clothes they are brought out of the house and carried on the hip like little children to the side of the courtyard where the water just brought from the spring has been put in readiness for the present ceremony. There also two yokes have been laid on the ground alongside each other, with three sheaves of thatching grass spread over them. A flat curry grinding stone is put also in the vicinity. The two yokes are symbolical of the marriage yoke; the sheaves of thatch-grass are symbolical of the close union of two families according to the saying: *miṇḍ saṇṛite* (or *miṇḍ aṭi saṇṛite*) *no baria oṛa daḥ-jana*, these two families have been united by a marriage. The flat curry stone is symbolical of the wife just as its correlative, the cylindrical grinding stone is symbolical of the husband and is therefore used in the *knārbāraṛāgu*. This symbolical meaning is the sole reason why the flat curry stone is present here at all: it is not used during the ceremony. It seems that in some villages, losing sight of these symbolical meanings, they gather there also a second curry stone, a husking pole and some other implements. In such villages the bride and bridegroom are sometimes caused to sit on the curry stones with their feet on the yokes. Nearly everywhere they sit on the yokes and thatch-grass, the groom, on the righthand side of the bride. Sitting there they first brush their

teeth and scrape their tongue. This means that up till now they have kept a strict fast. On this day the father and mother of the bride, and later on, when this ceremony is repeated in the groom's village, his father and mother, may not clean their mouth before the bridal couple does so and consequently they also may not eat nor drink anything. After cleaning their mouth the bride and bridegroom wash and bathe themselves and in doing this, rub each other's back. They wash their hair with *nārāka ḥasa*, potter's clay, by way of soap, comb it and make up the chignon. In all this both of them are assisted by four or five of his own younger sisters or female cousins, pouring out the water for them. These also wash the bridegroom's and bride's clothes when they have discarded them all wet, to don their yellow bridal clothes. These, as also all the clothes named under *sasāṛ/ijā*, have been previously dyed with turmeric. More often than not the bride and bridegroom change their clothes there and then in the courtyard. (When people change their clothes in public they manage to do so without offending decency). Sometimes they do it inside the house.

When this ceremony is repeated afterwards in the groom's village, as soon as the groom has been brought to the side of the courtyard where it is to be performed, he starts the ceremony by planting

there a plantain tree. This he could not do in his bride's village because there he was not yet married, and unmarried youths are never allowed to plant plantain trees. This tree will remain and grow there. On the yokes his bride occupies the place of honour and since her own family never accompanies her to her new home, she is assisted in the bathing and combing by 4 or 5 of her female cousins by marriage. At this time both have still on their forehead the *sinduri* (red lead) marks made in the bride's village. These marks are wiped off with a piece of cloth by one of the maidens attending to each, and no one else is allowed to touch these marks. Even the bride and groom may not wipe them off; if they did, it would be tantamount to breaking the marriage tie. These two pieces of cloth, the toothbrushes, the hair torn out by the comb, etc., are gathered up and kept by the maidens. The *sinduri* stained pieces of cloth are washed next morning by the same maidens, together with other clothes, during the *lotaukuinuz*.

When they have put on their bridal dress, the bride and groom go to the *manqaa*, arbour, for the *sinduri-tipika*, the essential ceremony which will make them man and wife. When this is over and the *cauliheper* has taken place the bride leads the groom into the house where they sit on their bridal mat and are chaffed by the elder women who drink the remainder of the *janga-*

dqili.

It is only after all this that the women come back to the courtyard, the bridal couple remaining inside. The groom's mother takes up and puts on her head one of the yokes, the bride's mother takes up one of the sheaves, and another woman the grinding stone, and so loaded they begin to dance. Other women and girls join in the dance without carrying anything on their head. On account of the weight of these objects the dance lasts only a few minutes. Then the yokes and the grinding stone are put aside and the sheaves of thatch-grass are thrown on to the roof.

During this dance, in certain places at least, they sing a lewd song in a mixture of Sadani and Mundari that is hardly intelligible. In the first stanza the marital act is described in a shockingly coarse manner. In the second stanza the bride, being apostrophized by name, is reproached with having seduced youths to sexual connexion on the way to the village well and at fairs. In the third the genitalia of the bride and groom are described by comparisons in vulgar terms.

This song stands in strong and strange contrast to the strict rules by which the Mundas forbid lewd songs anywhere and exclude them altogether from the dancing ground. It is difficult to understand its purpose unless it be intended to intimate to the bride and groom in this plain and vulgar manner, that those

sexual satisfactions they had formerly sought by stealth and on forbidden grounds, will henceforward be allowed to them with each other, and that this will render all the work they have to go through, not only tolerable but also easy. This at least seems to be implied by the dancing with the various implements of field and house work.

Before this dance and song begins, any man who happens to be in the courtyard, leaves the place. Moreover no men have any business to be there at this time of day, they take no part in the preceding ceremonies (though they may be present at the *sunduripika*) nor in the following. This is in a way a redeeming feature.

Most probably this whole ceremony was taken over from the Sadans together with this song.

The hiding of a *cukq* (a small earthen vessel used chiefly to store oil) which S. C. Roy mentions as part of this ceremony, is quite impossible here because a sufficient amount of semi-liquid mud to hide a *cukq* in cannot be prepared without first digging up the earth and without more water than the contents of 4 pots. Besides the *lotukukinuq* is a separate post-marriage ceremony which takes place at some pool near the village of the bridegroom.

II. trs., to suffuse the bride and groom with water at the *du'da* ceremony: *baria arafara dubakan koneaburkinako duldqjudkitqo, nado lijakin, badlina, entekin, tipika.*

dul-dul, duldulaō (Sad. *dildil, dildilack*; H. *dhardharānā*, to rumble) intrs., (1) of distant thunder, to rumble: *rimbil du'du'joda*. (2) of a tiger, to roar: *hanj l burure kula duldulaōjida*, listen, the tiger roars on the hills. (3) of a waterfall, to roar.

du'dul adv., rumblingly, roaringly: *da sapitana duldul*.

dul endq trs., to pour and throw away.

du'enda-gg p. v., to be poured and thrown away.

dul-ēřē trs., to extinguish a fire by pouring water on it.

dulēřē-gg p. v., of fire, to be extinguished by the pouring of water.

dul giřl syn. of *dulendq*.

dul-haduřu var. of *duladuru*.

dul-hundi syn. of *dulbursi*.

dulidq var. of *dura*.

dul-kabuřaō trs., to add some cold stuff as cold rice, cold pulses, to the stew actually cooking: *roka isingtan mandiro basi mandi du'kabuřaō'ere cutulūgg soana*, if one mix s'a'e rice with the rice actually cooking it will have the bad taste of mouse entrails.

dul'kabuřaō-g p. v., of some cold stuff to be added to the boiling stew.

dul kadiri trs., to pour smth. on to the fire.

du'kadiri-g p. v., to be poured on to the fire.

dul-ladq intrs., to bake a pancake by pouring the fluid dough in a *laōa*, stewing pot, in contr. to *carpa'adq*, to bake a flat cake of which the more consistent dough has been flattened

dul-mereḡ

between the palms of the hands, and *dumbq'ad*, to make bread in small balls : *dulludepe*, *kū* carpaos, *holon* ledegôrêakana, make the cakes by pouring the dough into the stewing pot, it cannot be pressed between the hands, it is too watery for that.

dul-mereḡ sbst., cast iron : *dulme-redūle* kotēmereḡ purā keṭea.

dul-miḡ trs., to mix by pouring one into the other.

dulmid-q p. v., to be mixed by pouring one into the other.

dul-sariḡi trs., to fill to overflowing, to pour into a vessel which is already brimful : *Munḡako son-tanre janaḡko dulsariḡiṣa kareko anḡilisariḡiṣa ; caṡu alom dulsariḡiṣa pereakana.*

dul-som trs., to pour and fill to the brim : *ne ḡāki dulsomtan.*

dulsom-q p. v., to get poured into and filled to the brim.

***dul-sunum** I. sbst., a feast given by the parents and the namesake of a child several months or years after its birth, at any rate before its marriage. He has to bring one goat, half a maund of rice and two pots of beer. On this day he must wear a new necklace. The child also must have one and a small vessel of oil must be provided on both sides. They interchange the necklaces and the vessels of oil. The parents anoint both saying : "Korkoṡaakam buruḡleka haṡamakan de ṡamakan taṡnqbān, live both so long th t your hair becomes like the silvery leaves of the *korkoṡa*

dululdulul-au

tree". With the remainder of the oil they anoint also the other guests. A grand dinner is then given, sometimes almost as lavish as a marriage feast.

II. intrs., to hold this feast : *tisinako dulsunumtana*, *holako dulsunumkeda* or *dulsunumkena.*

dulsunum-q p. v., [imprsl.], of this feast, to come off : *ne honḡ nutumte dulsunumjana ci aṡrige ?*

dulḡ-dulḡ (Sad. *duruduru*) Cfr. *dalḡdulḡ*, I. adj., with *hon*, a child between one and two years old. Also used as adj. noun : *nī oko oṡaren dulḡdulḡ ?*

II. intrs., (1) to have that age : *dulḡdulḡtanae.* (2) syn. of *senda-lḡdulḡ*, to toddle : *netare taṡken hon koṡatee du'ḡdulḡkeda ?*

dulḡdulḡ-n rflx v., to toddle : *oṡa japaḡoree dulḡdulḡntana.*

III. adv., occasionally used fig. of stunted crops : *du'ḡdulḡ gele-akanataina*, my crop has only stunted ears.

dulul-dulul (T. *tuii*, to fall drop by drop, to rain) syn. of *pisirpisir* I. adj., with *dḡ* and adj. noun, drizzle : *duluḡduluḡle rokagedo kḡ lumoa.*

II. intrs., to drizzle : *duluḡduluḡ-jadae.*

duluḡduluḡtan adv., drizzling : *du'ḡḡduluḡtane gamajada*, it drizzles.

duluḡdulul-au trs., of drizzle, to fall on coming people along the way : *eatomle hanḡjana, goṡa horae duluḡduluḡaukedlea*, we are without umbrella, all along the way it drizzles.

ed on us.

dulu-mulu I. abs. n., giddiness, especially preceding an attack of bile: *bōre dū'mula menagea*, *julab nūlerejā baiua*, there is giddiness in the head, maybe it would be well to take castor-oil.

II. intrs, imprsl., to feel giddy and heavy in the head: *dulumulu-igāna*, or *bō dulumuluigāna*.

dulumulu-u p. v., of the head, to be affected with giddiness: *ambolpitre sobenkoā bō dulumuluua*, in an attack of bile the head feels giddy. III. adv., modifying *aṭākar*, same meaning as intrs.: *dulumulu aṭākarjāna*.

dul-urua trs., to pour out.

dulurua-q p. v., to be poured out.

dum, dum-tasaq var. of *dubila-tasaq*.

***dumata** I. sbst., a particular kind of drum (Pl. XXVII, 1), the leading instrument on the dancing ground. The body is a truncated cone about 21" high, with a diameter of about 1' at the base and 9" at the top. It has a slight narrowing about the third quarter of its height, tapering less near the top than in the lower part. It is made of a very thin wall of baked white clay, and whitewashed, the pure slaked lime being carefully rubbed on with the hand. It is strengthened with parallel, nearly juxtaposed circles (*airubadi*) of thin cow-hide lace about $\frac{1}{2}$ " broad. The latter is pasted on and runs in one piece all over the frame. When it has perfected a circle it is passed under itself

and then runs the other way, leaving between the consecutive circles a space from equal to double the breadth of the lace. The change of direction occurs along a straight line looking like a seam. The circles are often dyed alternately black and tan, and show off prettily on the white background. The opening on top is covered with a hanuman ape skin. At the base it bears cow hide. Both these skins are cut with a diameter 3" larger than the opening they are to cover, and a line of eyelets about $\frac{1}{4}$ " apart, is pierced at about 1" from their border. The skins are provisionally fixed by means of thongs (*exgabadi*) running from one skin to the other. Then a circle (*konḍal*) of plaited straw or *bacom* grass (*Ischaemum angustifolium*), $\frac{1}{4}$ " thick, is tightly fitted at either end of the cone over the overlapping parts of the skins. The skins are subsequently firmly tied to the rope circles by means of a slender cow hide lace running through the eyelets and delineating the small triangles visible on the illustration. Thongs of cow hide (*badi*), $\frac{1}{2}$ " by $\frac{1}{4}$ ", are passed through each of these triangles pulling on the plaited circles and so stretching the two skins and keeping them permanently in the required tension. There are no sliding rings, as in the *dulki* drum, commanding the tension. Once these thongs have been fixed, the *exgabadi* becomes useless and is taken off. Finally a strap of cow hide (*ranapiq*) is fixed loosely

round the base and the top so as to cover entirely and protect the overlapping part of the skins. All that remains to be done now is to apply on both skins a layer of *karangali*. This is a mixture of powdered quick shell lime, and husked and ground *hende rambāra* (*Phaseolus Mungo*) seeds, kneaded into a stiff paste with the addition of cooked rice. It is applied in successive layers, well rubbed on first with the hand and then with the elbow, until it has a thickness of $\frac{1}{8}$ " or $\frac{1}{4}$ " on the monkey skin, and $\frac{1}{8}$ " on the cow hide. On the former it covers the whole surface; on the latter it does not reach the border by about $\frac{1}{8}$ ". The small circle drawn on the illustration shows the limit of the black coloured part in the middle. The paste itself has a light gray tint.

The cow-hide, called *saṅga*, is deep-toned; the monkey skin, called *saṅḍi*, is high-toned: *dumaṇ saṅḍi-saṅga nanage saṅḍi enagasare moṭoge saṅḍi*.

Those who make and sell this kind of drum belong to the same caste as the shoemakers, they are Muchis. These keep in their house a giant drum, called *enḡadumaṇ*, a kind of consecrated drum, which is never beat and which any ordinary *dumaṇ* is made to touch, before being taken to the market.

II. intrs., to beat the *dumaṇ*; but the phrase *dumaṇ rā* is more frequent.

dumaṇ-danglī collective noun, the pleasures derived from music,

song and dance, the pleasures of the dancing ground.

dumbu I. subst., (1) a weed or a useless grass, in contrd. to *tasuḡ* useful herbs and grasses, viz., those on which cattle will graze: *dumbudo janaḡ giri lagatinateḡ*, what is called *dumbu* is always a thing to be thrown away (as useless); *kaṇṭasaḡ dumbukore hiṇaboa*, *Saccharum spontaneum* is a useless grass. (2) the weeds not wanted in a certain spot, even though they be fodder grasses: *dumbuko giriṭape*.

II. adj., with *bakṛi*, a garden overgrown with weeds: *dumbu bakṛire biṇṇa namliḡ*.

III. intrs., to be overgrown with weeds: *ne goṛa dumbuta-na*.

dumbu-u p. v., to get overgrown with weeds: *ne goṛa dumbuṭana*; *puṛaḡe dumbuakana*.

du-n-umbu vrb. n., rankness of weeds: *ne bakṛi dunumbu dumbujana*, *ugurkṛee tuṇuo ukua*, the weeds in this garden are so rank that even a jackal, if he entered it, would be hidden.

IV. It occurs in the cpds. *saṅḡi-dumbu*, var. of *saṅḡiṭasaḡ*; *ḷaṭi-dumbu*, var. of *ḷaṭiṭasaḡ*; *puṛadumbu*, *Ageratum conyzoides*, Linn.; Compositae.

dumbur, *ḍumur* (Or. *dumbū* or *dumbhāro*, wasp, hornet) subst., a small kind of bees, *Apis florea*. The Mundas distinguish 4 kinds of social bees. The larger, *lele* or *nili*, *Apis dorsata*, makes its combs under the branches of large trees. The second in size, *kuṛumsuka*, *Apis*

indica, makes its combs in holes of trees or rocks. The third in size, *dumbur* or *dumur*, also called *urialar* in Nag., *Apis florea*, makes its combs under the branches of large trees in the forest. Of this they distinguish *ha!qadumbur* which makes a rectangular comb, and the ordinary *dumbur*, whose comb narrows down to the extremity. The comb of *ha!qadumbur* is about 6 inches broad and up to 1 foot long; that of the ordinary *dumbur* is cylindrical and often! more than a foot long or it is thick and oval-shaped. The fourth and smallest kind they call *terom*. It is as small as the larger kind of sand flies, less than half the size of the house fly. It makes its comb in holes of trees and rocks. Its honey is rather sour. The Mundas seem never to have made any attempt at domesticating any of these bees.

dumbur-gucu, *dumur-gucu* I. sbst., a beard which has grown evenly in a broad mass like the comb of the *dumbur* bees: *dumburgucuĩ dōakada*, he keeps such a beard.

II. a!j., with *horo*, a man with such a beard. Also used as adj. noun: he *dumurguca!*

dumburgucu-n, *dumurgucu-n* p. v., to get such a beard: *dumburgucuakanae*.

dumbur-kuřiq sbst., a species of kite which likes to feed on *dumbur* honey. *Dumburkuřiq*, *lupurkuřiq* and *burukuřiq* are eaten by the Mundas, but they do not eat the ordinary kite or *pořakuruřiq*.

dumbur-rasi, *dumur-rasi* sbst.,

honey of the *dumbur* bees.

dumur and cpds. var. of *dumbur*.

duna var. of *dhuan*.

dunaĩq, *dunaĩ* vars. of *dhunaĩq*.

dunaõ var. of *dhunaõ*.

dunda-janum sbst., *Duranta Plumeri*, Jacq., Verbenaceae,—a thorny bush with blue heads of flowers and orange-yellow berries, widely cultivated as a hedge.

dundi syn. of *saparnu*, *fide* Haines, sbst., *Barringtonia acutangula*, Gaertn.; Myrtaceae,—a small tree with alternate leaves crowded towards the end of the branches, and long drooping racemes of bright red flowers. In Nag. it is called *samundarbala*.

dundu Has. *dunda-pecu* Nag. (Sai. Or. *dundu*) sbst., *Bubo bengalensis*, the Rock horned Owl. Its call is *hũ! hũ! hũ!* and it is found on rocks and trees in hilly country. (2) fig., an owlsh man who agrees with everybody and with everything without reflexion or discussion: *dundu alom baina*. This does not necessarily connote stupidity, but rather shyness.

dundu-n rfx. v., to act like an owlsh man: *alom dunduna*.

dunduleka adv., like an owl: *dunduleka aõgem hējada*, miado kam kaji-rūrajada.

dundulekan adj., with *horo*, an owlsh man as described.

**dundukal*, *dundukel* sbst., a game of children. A ring of children holding each other by the hand encircle one who represents a fowl, and run in circles

around him to protect him against the 'jackal'. The jackal is represented by another child which is outside the circle and has to break through the ring of protecting children and catch the 'fowl'.

dun-dun Has. (1) of grass, syn. of *ibi'*, dense. (2) of hair, syn. of *dandarcq*.

dundur I. abs. n., effrontery, impudence, in denying angrily one's faults: *ne hoꝛoꝛ dundur janũ nekagea*.

II. adj., impudent, who denies angrily his faults, who answers angrily to his superiors: *nĩdo be-tekau dundur hoꝛo*. Also used as adj. noun: *dundurko kain sukueka*.

III. trs., (1) to deny angrily one's fault: *alom dudurieĩ, amaga guna sabutiakana*. (2) to retort angrily to people of higher standing, to one's elders: *samasamae eraminare eilekate kain dunduria?* Why should I not answer him angrily when he scolds me without reason. (3) of dogs, bears, etc., to growl at smb.: *seta dunderkedlea, buĩ dunderkedlea*. N.B.—In poetry it takes *moca* as d. o in the two first meanings:

Bugilekan hende kupi tolatolae honora;

Lang mundi; kajilire moca dundura.

A strong and healthy black girl goes (chatting) from hamlet to hamlet; She knows nothing (about work); when one makes her a remark about it she begins to quarrel.

IV. intrs., two first meanings of the trs.: *dundurtanae*; *biũrljale mendo betekane dunderkena*.

dundur-en rflx. v., same meanings: *aminan alom dundurena*.

dundur-q p. v., to get an angry retort or denial: *kajidoe kajikena, purage dunderjanci kajioe lokabolejjana*, indeed he spoke out, but getting a very angry reply he, with a shrug, stopped speaking.

dundura 1° in Has. var. of *dhundula*, referring to dimness of light or of eyesight, (not var. of *dhũdu*).

2° in Has. and Nag I. sbst., the act of talking in one's sleep: *durum-janci janaũ dundura*, *namia*; *inia dundura alumte sobenko landakida*.

II. adj., with *hoꝛo*, a man who is in the habit of talking in his sleep: *nĩ kented dundura hoꝛo*. Also used as adj. noun: *dundurakolq gitĩ kũ sukuĩna*.

III. trs., to say smth. in one's sleep: *enaminida oikanam dunduralam toꝛjada ci?*

IV. intrs., (1) to speak in one's sleep: *dunduratanae*. (2) to talk nonsense, to say things one should not say: *ocam dunduralana, hapeakanme*. N.B.—*Dundura* is not used of delirious talk.

dundura-n rflx. v., to talk in one's sleep: *moq nidare apiupunnae dunduranjana*.

dundura-q p. v., to be said in one's sleep: *cinacinako dunduralena, dunderakenĩ kae toꝛjada, alumkenko toꝛjada*, the one who spoke in his sleep does not know what he has said, those who heard him know,

dundura-pundura

dunnaŕ

du-n-undura vrb. n., the extent to which one talks in one's sleep: *dunundurae dundurajana, baetanileka moqnidae bararabarararalea*, he spoke so much in his sleep that he jabbered like one in delirium all through the night.

dundurate adv., (1) modifying *kaji*, to talk in one's sleep. (2) modifying *sen*, to walk in one's sleep: *enannida dunduratee senbarala*.

dundura-pundura Nag. *dundur-pundur* Has. jingle of *dundur* with same meaning and construction: *ama, dundurpundur, kaira ituana, enŕaka omairame, da!* Thou falsely denying fellow, I do not know (thy denial), i.e., I do not believe it, come, give me back that rupee (thou hast stolen).

duniaŕ var. of *dhunaŕ*.

dunil syn. of *cedigi*, but *dunnil* is not used. The form *dunil* is used as vrb.n.: *dunile dunilkja, binaŕ bŕ metaŕuterjana*, he threw such a stone on the head of the snake that it is crushed out of recognition.

dunil-geŕ syn. of *cedigigoŕ*.

dunu, duŕu, dŕu syn. of *tono*, *toneŕ*, I. sbst., (Pl. XIII, 9) a strong curved knife, 6" to 1' long fitted tightly into the root knot of a bamboo (which is exceedingly hard). It is used to cut down, v.g., the stems of the pigeon pease and the shoots from tree stumps and roots, left in the ground in fields newly made after cleaning the forest for cultivation. It is also sometimes carried as a defensive weapon. This instrument is plied right and left as

they go along. The operation is gone through shortly before sowing the field: *buŕi sŕkapikoŕte dŕuŕu purae boroako men*, they say that this is the weapon of which bears are most afraid; *dunnte rŕi hnaŕlena*.

II. trs., (1) to make or forge into such a pruning-knife: *ne mereŕ dŕuŕime*. (2) to cut down brush-wood, brambles or new tree shoots in the manner just described: *ne patŕrako dŕuŕipe*. It is rarely used in this meaning, *topŕ* being preferred as prd.

dunu-n, dŕu-n p. v., (1) to be made into such a pruning-knife: *honlerraŕ mereŕ dŕuŕakana oi?* (2) to be cut down as described: *dŕuŕa-kan goŕa startape*, put fire to the field which has been pruned, i.e., put fire to the brush-wood which has been cut down on the field with the pruning-knife.

du-n-unu, du-n-uŕu, du-n-ŕu vrb. n., the effectiveness in the use of the pruning-knife: *dunurŕi duŕula moŕ toaŕlekan opaŕ kaŕcaken oŕjana*, he used his *dunu* in such an effective manner that a sapling as thick as the fist was cut through and through in one stroke.

dunuaŕ Nag. *dunuaŕa* (Sk. *dwivārā*, twice) I. sbst., of work or speech, a repetition: *misadoŕiŕana dunuaŕa ŕuŕi hobaoŕ; sida-gagaŕa ŕiunaŕa, dunuaŕado kaira ŕiunaŕa*, I heard it when it was said the first time, but not when it was repeated.

II. adj., of work or speech, same

dān

dupil

meaning : misa kajitedo kako esedlena, *dunuārā* kajiteko esedlena, they were not displeased when it was said the first time, the second time they were.

III. trs., to do or say smth. to smb. a second time : erare *dunuārākedlea*.

dunuār-en, *dunuārā-n* rflx. v., to repeat smth. : ili nūtee *dunuārānjana*, he went twice to the drinking bout.

dunuār-q p. v., (1) to be repeated : nā kajiledage *dunuārqa*, sobenko kako mundikeda, what has just been said has not been understood by all, let it be repeated. (2) to suffer smth. a second time : meḍkāṛā api canḍu biterree *dunuārājana*, he got conjunctivitis of the eyes twice in three months.

dān sbst., the deep sound produced on the larger side of the *duman* drum, in cntrd. to *dān*, the high sound on the smaller side of the same.

dān-dān I. sbst., the sound of the *duman* drum : *dāndūṛem* alunjada oi ?

II. adj., with *sari*, same meaning.

III. intrs., to beat the *duman* drum : *dāndūṛjadako*.

dāndūṛ-q p. v., of the sound of the *duman*, to be produced : *dāndūṛlena*. *dāndūṛtan* adv., modifying *sari* : *duman dāndūṛtan saritana*, the *duman* makes a sound like *dāndūṛ*. This adv. is never used with *rā*, to beat a drum, in which case it is replaced by *dātudātun*.

dungat, *dungu*, *dungul* vars. of

dungat.

dungul *jhiaga*-sbst., a form of *Luffa acutangula*, Roxb., Cucurbitaceae, cultivated for its fruit which is 6" long and is eaten as vegetable when young, but it grows quickly old and tough : *dungul jhiaga* rokage haramtaboa.

dupil occurs only in the cpd. *sipidupil*, to drench and touse.

**dupil* I. sbst., a load carried on the head : amaga *dupil* kale daria, we cannot carry on our head the load thou art carrying.

II. trs., (1) to carry on the head in cntrl. to *gp*, to carry on the shoulder by means of a carrying pole. Although Indian men of the Aryan races may and do carry loads on their heads, it is considered improper for Munda men to do so and any one attempting it would expose himself to ridicule, because this mode of carrying loads is restricted to women. A roll of plaited straw, made into a ring with about 3" open space in the middle, is placed on the crown of the head. The round watervessels in use sit steady on this ring, called *binda*. When they have to carry fagots or other objects they generally put a folded rag over this ring : *caṇl dupilakada*, she is carrying a water vessel on her head. (2) causatively, to cause a woman to carry smth. on her head : aminan alope *dupilia*, kae daria, do not make her carry so much on her head, she cannot do it.

Note the idiom : *i dupilakadlean orjada*, she feels as if she were

dupil-au**durata**

carrying exorements on her head, i.e., her children though of age, cannot get married for some reason or other.

III. intrs., of a woman, to carry a load on her head: *dupiltanako*; *dupilkenako*.

dupil-en rflx. v., same meaning: moḍpuræ *dupilenjana*, she carried a very heavy load on her head.

dupil-q p. v., (1) to be carried on the head: *biba dupilqtana*. (2) to be made to carry on one's head: *naminā alokae dupilq*, *hoṭṭkoe loṭoō-akango*, do not let her carry such a heavy load on her head, she is sure to strain her neck.

du-n-upil vrb. n., (1) the act of carrying on one's head: *misa dann-pille sobene cabakeda*, in one carrying she took everything (2) the heaviness of a load carried on the head: *dunupile dupilkeda*, *baromdo parkare taīnka*, she carried on her head more than a man carries with a pole (instead of half, as is customary). (3) adjectively, which has been carried on the head: *musiq-dunupil sahan soben tiracabajana*, all the firewood brought in one carrying has been burned.

dupil-au trs. and intrs., to come this way carrying smth. on her head.

dupilau-n rflx. v., same meaning.

dupil-darom trs., to go and meet people carrying smth. on her head: *daru goko dā dupildaromakom*, go with (drinking) water to meet those who went to fetch timber.

dupildarom-q p. v., of smth., to

be carried for the use of the people one goes to meet.

dupil-idi trs. and intrs., (1) to go away carrying smth. on her head. (2) to continue carrying smth. on her head.

dupilidi-n rflx. v., same meanings.

dupil-keseḍ, **dupil-koṭom** trs., of a woman, to meet marriage augury observers with smth. of good or bad omen on her head: *miad kuṛi rōro darui dupilkeseḍkeḍ ea*, enate ere ōrājana, a woman met us carrying a dry tree on her head and so our omens were spoilt.

dupilkeseḍ-q p. v., (1) of augury observers, to be so met. (2) of an object of good or bad omen, to be so carried.

dupil-linḍum sbst., a snail.

dupil-parom trs., to pass or cross carrying smth. on her head.

dupilparom-q p. v., to be carried past or across.

dupil-sān sbst., firewood which has been brought carried on the head. Note the proverb: *dupilsān orṣ sagṛisān moḷge juloṛ*, firewood brought in fagots burns the same as firewood brought in cartloads, i.e., it is quite useless to make such big expenses for a marriage, the marriage will be as good and valid with less expense.

dupuṛgaḍ, **dupuṛgu**, **dupuṛgeḷ** vars. of *dipiṛga*.

dupuṛ-karam var. of *dubuṛ-karam*.

durata I. sbst., (1) a song, singing: *susuntaure kuṛiko koṛakoḍ duratko telaea*, whilst dancing, the women

take up (the last verse in each couplet of) the songs the men sing ; Horoko *duraṇa* kūhko sūkua, the Mundas like singing very much. (?) fig., the price asked in selling cattle : ne meromaṇa *duraṇale* aīumlea, let us hear the price of this goat.

II. tra., (1). to sing : jadur *duraṇalem*, sing a *jadur* song ; jadur *duraṇaalem*, sing us a *jadur* song. (?) to ask such or such a price in selling cattle : ne keṇaṇa oimin takape *duraṇajadu* ?—Durando apihisile *duraṇajada* ; am telaeme, how many rupees do you ask (ltly., sing) for this buffalo ?—We ask 60 Rs. ; what dost thou answer ? (ltly., thou, take up the song).

III. intrs., (1) to sing : *duraṇatanae* ; *duraṇakenae*. (2) to ask such or such a price : akiriṇatani bārii *duraṇaea*.

duraṇa-p. v., (1) to be sung : enkanaṇa jūtare *duraṇou*, edkan kiji kodo suṇtaṇa kā *duraṇoa*, things of that kind are sung anywhere, but indecent words are not sung at a dance. (2) of such or such a price, to be asked : ne meromaṇa turuiṇa *duraṇotana*.

*The whole trend of evolutionist ethnology tends to produce the belief, that primitive man, as well as most of the still surviving aborigines, were and are necessarily devoid of certain social, ethical, religious and aesthetic accomplishments, such as monogamy, social organization, monotheism and poetry. The very principles on which universal evolutionism rests, oblige

them to postulate all those accomplishments and ideas as the highest and therefore the last in the successive stages of human evolution. This belief of theirs was pithily expressed in the following assertion, coined in the second half of the 19th century : "There is less difference between the highest type of ape and the lowest of aborigines than there is between the latter and the modern English gentleman." Nay in the description of his Indian tour, published as late as 1922, a Bavarian prince quoted on page 60, words applied by his English travelling companion to the aborigines of Chota Nagpur : pointing to one of these on the roadside he said : "That fellow ~~there~~ is either a monkey, and then I am a man, or he is a man, and then I am a god." These and similar sayings are tantamount to asserting, that in the aborigines there is still more of the monkey or mere animal, than there is of the fully developed man.

If this assertion be true, then it is plain that we need not look for *poetry* among them ; and indeed it is probably the belief in unrestricted evolution, which is answerable for the fact, that ethnology has, up to quite recently, neglected too much to inquire into the poetry and music of these races. And yet it is precisely this subject which deserves special attention ; for the poet has as little of the mere animal as the scientist, the mathematician and the painter. It is just as impossible for the mere animal to compose a single

stanza of poetry as it is to demonstrate a mathematical proposition or to paint a picture. Hence wherever we find poetry we are in presence of fully developed men, i.e., of beings between whom and the mere animal there yawns an impassable abyss, so that we may say: "The difference between the lowest type of aborigines and the modern European gentleman is a mere nothing, if compared to the gulf which separates the aborigines from the most highly developed ape."

A certain number of Mundari youths are now studying at the Calcutta University. When they have taken their degrees (some of them have already done so) they will possess that scientific equipment, with which the average European gentleman goes through life, and, if they turn foolish enough, they will also lapse into that feeling of overself-sufficiency, which caused the prince's companion, to make his silly remark about the Munda on the roadside.

Thus then a short twenty years and slightly favourable circumstances suffice to raise sons of despised aborigines to the *intellectual level* of the modern educated European, from whom, as shown elsewhere, they have nothing to learn in either *ethical or social morality*; whereas all the millenniums within the ken of human history have not sufficed to bring the highest known animal one inch closer to the lowest type of aboriginal man.

This, together with certain other

facts, shows that the intellectual faculties are specifically the same in the most backward as well as in the most civilized races. The ultimate reason of this lies in the fact that the power of abstract thought, as contradistinct to mere sense perception, is common to all men. Between these two powers or faculties there exists a difference, not merely in degree but in kind; a difference so radical that even evolutionists are unable to explain tentatively how the one might possibly evolve from the other. Since both faculties are direct objects of our consciousness, a summary consideration of their work and its results will suffice to bring, with elemental vigour and clearness, the nature of their essential differences before our reflex consciousness. To this self-evidence the bulk of mankind always submitted and will continue to submit in spite of all the loud and laboured, but inconclusive, arguments to the contrary.

I. DIFFERENCE BETWEEN THE SENSES AND THE INTELLECT.

The outside world, in so far as it is the object of mere sense-perceptions, is the same for men and animals. And yet, that very world as perceived by man is so different from the same world as perceived by the irrational animal, that the latter cannot have the faintest notion of what man's world looks like.

Nor do we ever see the world *only just* as it appears to the ani-

mal. We may of course, by means of reflexion, form an opinion, of what that world may and even must be to the animal, and come to the conclusion, that it must be a kind of paradise for them, because it offers an easy and full satisfaction of all their natural cravings. But then this is a purely intellectual inference, and not in any way a *picture*, resembling that which the animal receives from it.

The reason of this inability lies in the fact, that our mode of perceiving the world can never limit itself to mere sense-perception. In us there are always two distinct faculties at work, *sense and intellect*.

1. *The senses.*

(1) The senses through which we acquire our sense-perceptions, are corporeal, i.e., extended or material organs, and therefore of the same nature as the objects perceived.

(2) They are mainly receptive faculties because they can picture the object only just as it is presented to them. The eye, v.g., may be compared to a photographic apparatus, which produces the object as it is presented to it. Only it is much more perfect, because it does not only reproduce the form and figure, but also the colours, and because it fixes its image, not on lifeless plates but on the living cells of the brain, where they remain stored in the memory

to be recalled into actual consciousness when required. It is true that the sensible imagination can to some extent decompose and variously reconstitute these images. But these three modes of vision can never become independent of matter. They can never add anything of their own to the impressions received. The same holds good of all other senses.

2. *The intellect.*

(1) *This is the faculty of abstract thought.* It is purely spiritual: It has neither extension nor any of the other qualities of matter, and it can therefore not be perceived by the senses.

(2) It is not a merely *receptive* but also a *formative or creative faculty*. Its first object are our sense-perceptions. But it never leaves these as they are presented to it. Its very first operation consists in transforming them in order to bring them into harmony with its own spiritual nature. It spiritualizes them.

3. *The spiritualization of sensations.*

This is a most wonderful operation. By it the intellect accomplishes something which is entirely beyond the reach of mechanical, physical and chemical forces: As soon as it lays hold of a sense-perception it removes from it all its material limitations such as definite shape, size, colour, etc. Therefore this operation is very aptly called *abstraction*; for it

removes light from the sun and the stars, colours from the flowers, shadows from the things which throw them, in a word, all qualities from the things in which they are inherent. All this it does for the purpose of discovering in material things that which is no longer perceptible by the senses, but only *knowable* by the spirit, that which is common to all objects of the same kind, the essences of things, which cause all their outward appearances, their so-called phenomena. The result of this formative operation are our *universal concepts* as contradistinct to our sense-perceptions.

To illustrate this, let us compare the sense-perception of a tree with the concept denoted by that word: The sense-perception always represents only one single tree in a particular place, just as it is presented then and there to the eye, either with blossoms and no fruit, or with its own particular fruit and no blossoms of a well defined size and shape; in a word, a tree which does not exactly resemble any other tree in the whole world.

On the contrary, that which is represented by the *concept* is applicable to and holds good of absolutely all trees that ever were, are or will be. But this universal tree cannot exist anywhere in the whole world. It is a *creation of the mind* which exists only in the mind. It is conceived as the last reality which

enables every real tree to produce the foliage, the blossoms and fruits of its own particular kind.

This character of universality remains even when we narrow it down by such specifications as *this particular apple-tree*: it still remains something imperceptible by the senses, something purely knowable to the intellect—in this case, something that holds good of all the apple-trees of this particular kind.

What the mind thus accomplishes in its concepts of all material objects it also does with their different qualities. After having torn them away from their objects, it compares them with each other to find what is common and ultimate in them, and thus it forms its universal concepts of *qualities* as contradistinct from *substances*; it divides them into different kinds and classes, such as whiteness, hardness, softness etc., etc.

It goes even further. It removes from things their juxtaposition in space and from events their succession in time, to form its *concepts of space and time*. And finally, following the most fundamental of its own laws (the so-called principles of contradiction and of causality), it creates the concepts of *being or existence, of cause and effect, of possibility and impossibility*.

This stupendous power of spiritualizing sensations may be illustrated by another comparison. An architect wanting to realize a plan

he has conceived, begins by gathering raw material. This he then must hew and shape, so as to make it fit into his plan before he can start building. When all the materials have the required shape, a great deal of the plan lies realized on the ground. What then remains to be done, is to join the materials aptly together.

The mind's quarry is the visible universe. From this the senses take their sense-perceptions and offer them to the building mind. In order to make them fit into the purely spiritual edifice the mind has to erect, they must be first *spiritualized*. This work is done by the faculty of *abstraction*.

4. *The perception of relations.*

Real relations do exist outside the mind between the Creator and all his creatures as well as between these to each other. But the very notion of a relation as such, as well as the perception of any relation at all is a purely spiritual concept. Therefore they can never be perceived by the irrational animal. Human thinking is nothing but the attempt at perceiving relations, and all our sciences are only the sum total of all relations already grasped by the mind.

It is by means of *this faculty of perceiving relations*, that the mind fits its concepts into the wonderful structures it is destined to raise.

Let us now follow it in this work: Using its own principles of causality and finality as search-

lights, it starts examining every nook and corner of the universe. In this bold flight it scrutinizes everything with regard to its nature, its origin and the purposes it may serve, intent all the while on bringing the result of each new observation into harmony with its own laws of thought. Thereby it constantly increases its stock of perceived relations, and this it gradually shapes into its physical, mathematical and metaphysical sciences. From its own position in the universe its keen glance peers down into the unfathomable depths of the infinitesimal smallness of divisible matter and up into the limitless spaces of the heavens. And from these giddy heights and depths, to which the imagination, tied down to the limitations of the senses, cannot follow, it measures with precision the smallest particles of matter as well as the size of all stars and the course they follow through immeasurable space. And so it wrests from nature one after another, her secrets, and uses them to press all her titanic forces into the service of man.

And yet through all these gigantic operations the mind never leaves its own body, which seems lost like a speck of dust in that universe it measures and weighs with such precision, recognizing its causes and purposes.

Even as a little child plays with, and takes pleasure in, the glitter and sparkling of brightly coloured glass

dura

dura

marbles, so does the human intellect play with the worlds that it fashions the skies, and with the atoms, which in their restless vibrations weave the wonders of our beautiful earth.

Whose child is this giant, who can thus grasp and play with the universe? And how great and good is the father, who throws such playthings into the lap of his child? He is the Wisdom who has planned the universe, the Might who has devised the means of realizing it, the Love who has given us the abilities to read in it his glories and our own ultimate destinies.

All that the most highly developed animal can show as a counterpart to these stupendous accomplishments, are a few inarticulate manifestations of bodily satisfactions, cravings, fears or pains. In our paintings, sculptures and architectural monuments they see the same colours and outlines which we see; in our music, songs and languages they hear the very same sounds which we hear. But of all the wonders the human mind has so to say spelt into them, they can never have even the faintest suspicion.

For them the sense-perceptions are the stimulants, which keep their instincts of selfpreservation in constant activity, and the world, as perceived by them is a kind of paradise which offers them all they do and can desire. Not so for man: even if we had all that the senses could possibly desire, we would not thereby be satisfied, because the

fullest measure of the most pleasant sensations are but the least and the lowest part of that which the human mind requires for its happiness.

But something still more wonderful than the abilities we have just described, is *the mind's absolute autonomy*. We are conscious of an unhesitating reliance on the laws of our intellect, which is free from every trace of arrogance. This term does not imply that the mind is *the author* of its own laws. It merely means that it feels compelled to obey them, and that it is clearly conscious that it is right in doing so, and that from these laws there can be no appeal to any outside tribunal. Hence the mind never allows anything to be thrust on it by any outside force whatsoever. From everything that comes before it, it exacts a full justification. And this justification consists in the perfect agreement with its own laws. Every item which does not agree with these, is waived aside with a quiet gesture that may truly be called majestic, and everything thus waived aside sinks into nothingness for the mind. Even He, whom these very laws point out as their author, does not deem it beneath his dignity to justify himself before this tribunal, by showing through them, that it is He himself who speaks in and through the wonders of his creation.

It is in this autonomy of the intellect and in the freedom of the will that we recognize that likeness of

God according to which man is made.

II. THE CREATIONS OF THE HUMAN MIND.

Even as the mind imitates, in its limited way, the *nature* of God, so does its *operation* imitate that of God, as far as that is possible for a finite spirit: It creates for itself whole *ideal worlds*, and these are copies of the unseen realities lying beyond the reach of the senses.

1. *The intellectual world.*

From this the senses and their activities are rigorously excluded. Sense-perceptions appear in it only as spiritualized into concepts of material things and their qualities. As such they stand as subjects or predicates in judgments and inferences, and these latter are either *true*, *false* or *doubtful*. For here the formative intellect reigns supreme as reflecting and judging reason. The *standard* by which everything is judged, is its conformity with the laws of thought. This conformity we call *certainly* or *truth*.

In this world we distinguish two spheres, a lower and a higher. In the lower we find the concepts of material things as objects of the mind's activity. The result of this are our *natural sciences*. In the higher sphere even these concepts are no longer the objects of the mind's operations: here reason deals only with the perceived relations of *space and time*, of *cause and effect*, of *purposes and the means of attaining them*. The result

of these operations are our *mathematical and metaphysical sciences*.

2. *The moral world.*

Philosophers speak of a so-called *emotional side* of our nature. This comprises a number of more or less strong and even violent impulses and tendencies. Since they arise from a diversity of causes, they not only differ widely, but are sometimes opposed to each other. They cover the whole range of our bodily and spiritual desires, hopes, apprehensions, fears, terrors, our frequently inexplicable sympathies, affections and loves, antipathies, aversions and hates; in a word, all our bodily and spiritual passions from the meanest forms of selfishness, jealousy and lust, to the highest and purest enthusiasms of our souls.

This sphere constitutes the greatest riddle of human life: it is as unstable, as incalculable as the sea, at one time full of amenities and fascinating grandeur, at another roaring with terrific storms, which darken the intellect even as thick mists hide the light of the sun, and fill the moral world with hideous wrecks.

In common with irrational animals we have bodily impulses. These impel to self-preservation and propagation of the species. Here again what we have in common with animals brings out strongly and most clearly the essential difference between them and ourselves.

Impulses as such do not imply a knowledge of the purposes for which

they exist; they seek only satisfaction, and in that sense may be called blind. Therefore they must be adapted to these purposes by an intelligence perceiving the relation between the purposes and the means to attain them. Since irrational animals can perceive this as little as any other relations, the Creator himself has, in their case, regulated this adaptation. To prevent the blind impulses from going beyond their bare purposes, he has implanted in the animals firm instincts which cause the impulses *automatically* to cease as soon as they have served their purposes. Thus, v g., *hunger* impels animals to seek the food that is necessary for the maintenance of bodily life. And special appetites direct each kind of animals, to take the food suitable to them. The fixed instinct causes the hunger and appetite to cease, as soon as satiety is reached. Hence that easy and wonderful temperance in food, drink and sex relations we observe in animals. Instead of this painless moderation, we experience in ourselves impulses warring against each other and impelling us to destroy even the very purposes they are destined to serve: The glutton and the drunkard destroy the health, their food and drink are destined to preserve. And what appears still worse is the undeniable fact, that these and similar immoderations punish not only the slaves of such passions but also inflict untold miseries on their fellow-men.

This apparent self-destructive anomaly in our nature may, at first sight, appear easily as an unfathomable and cruel mystery.

And yet it is precisely in this very possibility of ours to turn into means of self-destruction the means destined for our self-preservation, that we recognize the highest dignity of our god-like souls. For since these have the power of perceiving the purposes of both body and soul, and the aptitude of the means conducing to the well being of both, the Creator has very appropriately, nay necessarily, made over the regulation of these matters to our free wills.

We have seen that even the Creator does not deem it beneath his dignity to justify himself before the tribunal of the intellect and so far wait for recognition. This recognition which, even in Kant's theory, is imperatively demanded by the mind's own laws, does in its turn, involve as a consequence the subordination of man to God. Here then the laws of thought do themselves point out *a new standard*, that of *duty*.

This word denotes the perception of the relation in which our free actions must stand to the will of the Creator, if they are to have any *moral value*.

Since animals are incapable of perceiving any relations as such, they can never become conscious of any moral values either.

Here then we find ourselves in a *new spiritual world, the world of*

right and wrong, of virtues and vices, of merits and demerits. From it not only sense-perceptions are excluded but also the spiritualized sensations or concepts as well as the whole subject matter of our natural sciences and even all those relations which are studied in mathematics and metaphysics. In the sky of this new world the sun of the intellect, if we may so express it, stands as guiding light, illuminating our free actions for the sole purpose of pointing out their conformity with the standard of duty or their disagreement with it. This light participates of the nature of a *voice*. For, each time it points out some act as morally good, it also commands, like one having absolute authority: "This thou must do!" And each time it points out something as morally bad, it warns in a threatening tone: "Thou must not do that!" This is what Kant calls the *categorical imperative*. It is that voice which every normally constituted man hears with the same certainty with which he distinguishes between white and black, between true and false. It is a constantly observing judge, who is not open to bribes, who always praises or blames and already thereby rewards and punishes very effectively; a judge who deeply affects our whole life by his unremitting and uncompromising efforts to direct all our free actions completely along the path of duty. And in so doing this voice never pauses for an instant to consider

whether its orders or prohibitions suit our moods, inclinations or passions. Conscience takes it for granted that its decisions surpass in intrinsic value everything else in life, and that in comparison everything else sinks into insignificance. Even death must be preferred to the commission of moral wrong, and life must be sacrificed to duty.

We are clearly conscious that these orders, issued to our will are *ever unerring* and quite *categorical*. At the same time we are also conscious that our will remains *entirely free* to obey or disobey them. This liberty is both, the deepest mystery and the highest dignity of our nature, an absolute necessity for a spirit; it is that which completes our likeness to God. Our service, our worship and our love would not be worthy of him, and therefore could not be acceptable to him if it were not entirely free from all constraint.

It is of course no easy matter to describe in ordinary terms all that is going on in this colourless, time and spaceless world of virtues and vices, of merits and demerits, of heroism and cowardice. But the comparisons to which men of all times and races have had recourse for that purpose, show that good and evil resemble processes of life or decay, and that they are of incomparable beauty or provocative of repulsion and horror. If we desire to speak of the value and beauty of virtues, we have recourse

to the most attractive, the most beautiful and precious things the visible world affords as terms of comparison. Modesty and humility are compared to the fragrance of the violet, moral purity to the queenly lily, self-sacrificing love to the glowing rose, and virtue in general to gold purified by fire. On the other hand sin and vice are typified by animals which excite terror or disgust, or they are compared to what we consider most abhorrent, and repulsive, the aspect and stench of decaying bodies. These are not mere fancies of isolated individuals, but impressions and thoughts arising spontaneously in the minds of all men, including even the humblest and most despised races. Those who have occasion to come into intimate contact with the inner life of so-called backward races, cannot but wonder at the fact, that these moral impressions and judgments are so clearly defined and so strongly developed in them. Thus the Mundas call immoral talk not merely *śāṭhan jagar*, bad talk, but also *śīrī jagar*, talk which is as disgusting to a normal moral man as decaying food or fish is to the senses of taste and smell. But it is especially in their social customs, so full of respect for monogamy, the most essential condition of true family-happiness, and for other elementary rights of their fellow-men, that this strong appreciation of moral values reveals itself. But since this spiritual gem

is so often hidden under the sombre pall of that awful poverty forced on them by the rapacity of less moral neighbours and conquerors, it is readily overlooked, and it can hardly be even suspected or admitted by those products of our modern hyper-civilization, who mistake faultless dress and conventional manners for morality; by those people who feel more horrified by the idea of appearing at a social function with an unconventional waistcoat or neck-tie than by that of conjugal infidelity or a fraudulent, if safe, bankruptcy.

What has just been said cannot be disproved by the objection that there are backward races with a very low morality. For first, it is now generally admitted by ethnography that most of these so-called savages, now steeped in vice, have fallen from their original high standard of morality mainly on account of the bad example and the evil practices of the first Europeans with whom they came into contact. Secondly, is it not a fact, that even in the highest circles of the most advanced intellectual and material civilizations there are, and always have been, a great number of individuals steeped in the most hideous vices? Their corruption, as well as that of the most repulsive cannibal, only proves that man is a free agent, who can resist his own reason as well as his God. Just as the misuse of this precious gift can lead individuals astray so it can also gradually lead whole tribes and races

into the deepest corruption. One thing is proved beyond a doubt, namely that the dimming and gradual disappearance of the moral sense has always been a harbinger of racial decay and eventual extinction of the tribes and races in question.

3. *The aesthetic world.*

The great beauty of form and colour we frequently remark in insects, birds and animals serves to preserve and perpetuate the species. They themselves are unconscious of their beauty as such, as they never try to add to it in any way. Nor do they appreciate it as such in any other species or kind. The tiger never stops for an instant to admire the graceful deer, and the prettiest bird finds no grace before the hawk. Though instinct impels them to arrange their nests and lairs in the most suitable manner, they never do anything to beautify them. When the irrational animal has satisfied all its bodily appetites it is perfectly at rest. Not so man. However abundantly he may be supplied with everything his body can possibly desire, he does not and cannot, for that, enjoy complete peace and rest. There still remains in him a craving quite distinct not only from his bodily appetites, but also from his hunger after truth and his thirst after moral goodness. It is *the craving after beauty*. Although philosophers, critics and historians of art continue still disputing about the right definition of beauty, men have at all times

recognized and appreciated a great many types of beauty, each of which has impelled them to the creation of corresponding types of art. These they call *the fine arts*, in order to show that these are not practised because they satisfy some bodily appetite nor even for the attainment of truth or moral goodness, but simply because they are pleasing, because they satisfy our craving after beauty.

When the intellect spiritualizes sensations into concepts, it imparts to them something of its own independence of space and time and thereby gives them something of an eternal value. It does something similar when, following its craving after beauty, it aesthetizes material forms colours, sounds, etc. It sheds over them a light of its own, which causes them to radiate in harmony with our ideals of beauty. Does not this creative faculty transform a favourite landscape into a kind of Eldorado one would like to live in for ever or revisit ever so often? And in what sweet and glowing hues does it not paint for every one his own homestead, though it may be but a poor hut standing in the most dreary surroundings? Besides the various kinds of beauty abstracted from material forms, dispositions and sounds and expressed in music, painting, statuary and architecture, there is a still higher kind, the *splendor veritatis*. Scientists of every branch are enthusiastic about the delights to be found in their

special branches, and the votaries of mathematics and astronomy pretend that the splendors of these apparently dry abstractions surpass in beauty the finest paintings and musical compositions. How surpassingly fascinating are not the beauties we discern in pure, noble characters such as we find depicted in literature and such as the friend attributes to his friend, the groom to his bride, the mother to her child?

Here it is to be remarked that the faculty of conceiving and appreciating concepts of beauty, is distinct from the power of giving outward expression to such concepts. Artistic excellence is restricted to privileged natures, such as painters, sculptors, musicians and poets. Among the artists the poet occupies a special position for two reasons: first because he is a kind of compendium of all artists: he paints word-pictures of every description, he sculpts the most expressive human faces and calls into being and action the noblest as well as the most repulsive characters in his dramatic compositions; secondly because the material through which he presents his creations to his fellow-men, is not canvas, wood or stone, but their own language, which is part of themselves, since it is made out of and reflects their own spirit. And therefore the poet affects them more easily, more deeply and more lastingly than other artists. A great deal of poetry lies ready-made in language itself,

because it wells up from minds which feel artistically and poetically.

Not only the composer of a stanza is a poet, but also everyone, who takes pleasure in it; and even the one who criticizes it, gives, by his approval or disapproval, evidence of the very same spirituality, which alone rendered the composition possible. Every man is a poet; for we all think and act poetry in a thousand circumstances of our life. For instance, whenever we try to add some amenities to it, over and above the mere demands of our bodily impulses. We go a step further in poetry in our attempts to attract the sympathy of our fellow-men to some particular feeling of ours, and we rise to purest poetry when we try to bring our physical surroundings, nay sometimes the whole universe into unison with our own dispositions, or in the same way try to depict the state of some fellow-mind. Primitive man tracing the figure of a deer on the rock wall of his cave, and the semi-savage tattooing himself act poetry just as well as the maiden who sticks a fair flower in her hair, or the European, who plants a weeping-willow over a grave. Through the flower the maiden tells her lover: "My one and only thought is to please thee, even as this flower pleases me and rejoices my own heart". Through the weeping-willow the mourner tries to perpetuate the warm assurance he addressed to the dear one, as he or

she was lowered into the grave: "Though thou be gone from me without return, my heart cannot tear itself away from thee, and the feelings thy loss raises in me, resemble the drooping appearance of the tree I plant here in token of my love and sorrow."

Although so much of the written and spoken or chanted poetry is taken up with vivid descriptions of concrete realities, such as flowers, trees, scenery, pleasant or terrifying natural phenomena, it really cares little or nothing for the realities as such; it uses just those which appeal and stir most effectively, in order to evoke by their means the emotions and passions felt at the moment. It must therefore present them under the particular aspects which will be most suggestive of these feelings. Like the power and faculty of speech, which out of a few material sounds, creates an instrument attuned to the almost infinite variety of abstract thought, the poetical power of turning all nature to the purpose of stirring the noble emotions, is, in its essentials, not a reward of effort and study, nor the result of high intellectual culture but a free gift of the Creator to man in all ages and climes. It is a gift enabling the simplest as well as the most intellectual, to absorb or force, so to say, the surrounding nature, nay at times the whole universe, into his own soul, and there attune it to the spirit's own disposition, impregnating it with his own

joys and sorrows, so as to transform that objectively cold, unfeeling and unchangeable universe into very words, which sing or sigh or laugh or cry or glow with the brightest hopes or darken with despair. And so considered, poetry is certainly an abstraction in the highest sense of the word. And even as the simplest form of abstraction is entirely unconceivable in the animal limited to sense-perception, so too is the most elementary poetry incompatible with, and inconceivable in, a nature restricted to mere bodily feelings and emotions.

Though the spirit which builds languages and composes poetry be, in its essential features, the same in all races, both language and poetry develop along diverging lines in different races according to their intellectual, moral and economic progress.

III.—RACIAL CHARACTERISTICS OF MUNDARI POETRY.

A.—*The Mundari poetic ideals.*

To describe better the characters of Mundari poetry we may conveniently distinguish between its soul and its body: that is between the ideals dear to the community, and the garb in which the poets clothe them. As to the first, we could hardly expect to meet here either with the flights of the Aryan epos and drama, or with the diversified charms of the lighter kinds of Aryan poetry. For these suppose a degree of intellectual culture which the

Mundas were partly too indolent and partly too unfavourably circumstanced to work out for themselves. Ever since the widely spread Mon-Kmer race was broken up and its unabsorbed remnants were driven in small parties into the mountain fastnesses of Chota Nagpur and Central India, the mental horizon of the Mundas (as they are now called) has been limited to the joys and sorrows of a very simple life. Their world is a narrow circle of villages hidden away in forest-clad mountains where the appearance of an alien has, till recently, remained a quite extraordinary event. And they are even now quite content to leave the wide world and its wonders to such races as may care for them. Their only desire is to be left alone.

Hence little or no traces are to be found in their poetry of the shock of nations and races impinging on one another, of the unbounded longings of minds soaring to higher worlds of their own creation, of the mystic, melancholic or fairy dreams of the romantic school, which form the subject matter of so much of our poetry.

And yet it would wrong them seriously to suppose that they are devoid of poetic instinct. It is not at all after the manner of animals or of rude men that they are moving through their simple life. Nor can it be said that they allow themselves to be smothered by the struggle for existence. They look at

life in an intensely human way. They clearly see its joys and sorrows; they perceive them as such, and, clothe them in a profusion of songs.

Besides the old and ever new theme of poesy, the fairy dreamland of first love, with its counterpart, the poignant grief of the disappointed lover and the occasional rebellious outburst against social customs thwarting love here and there, the following are the ordinary subjects of their songs: the worth of true friendship, the fitness or propriety of the good-old customs, the pleasures of the chase, the terrors of the tiger-infested forests, the horrors of war, the pangs of poverty, the complaints of the servant, the foolishness of unsuitable attachments, the reprehensible ways of the giddy-headed village-belle who seeks to attract attention in a manner which social customs condemn, the more pardonable little vanities of youth, the chaff and banter between youths and maidens, the squabbles between husband and wife, the memory of some great event, such as a battle or a great panchayat, the surprise and delight caused by the occasional sight of a rajah's gaily suite, or even the amusement created by an itinerant Hindu merchant comically jogging along on the thrice padded pack-saddle of his wretched *tattoo* (small pony).

They are keenly alive to the beauties of scenery as well as to the charm of flowers, colours and plays.

of light; and they show their appreciation of all these charms in remarkable word pictures of great and at times deeply poetic beauty which they use as terms of comparison, as symbols of, or as frames to, the subjects treated. Simple and hard as their life seems to us, and is in reality, it still provides them with an abundance of poetical thoughts to brighten and sweeten their lot.

This original poetry may of course appear worthless or crude to the superficial reader but, though it lays no claim to artistic perfection, it brightens the Mundas' lives, and is certainly not without its own intrinsic merits. Not the least among these is the fact, that, of the hundreds of songs, which after the day's work resound over the whole country, not one is defiled by a lewd expression or even by an indecent allusion. Horace expressed the verdict of common sense when, comparing poetry to honey, he said that just as inferior honey had better not be served, so inferior verses had better not be written. Do these aboriginal forest-dwellers instinctively feel that what the Roman poet exacted for the outward form, applies with even greater force to the inward soul or essence of all human ideals, namely that a single vice renders them worse than worthless?

By the year 1906 I had collected practically all the Mundari songs then in vogue and had not found a

single objectionable one. Then I began to ask insistingly whether they had no songs with lewd expressions or allusions. I was invariably answered that such songs would not be tolerated on the dancing ground. If here and there such a song turns up, it is on the lips of a few young men when out in the fields; never in company, or in the village. They would not be tolerated. I myself could never obtain a specimen of such a song. Missionaries of all denominations strongly discouraged dancing, without however inquiring into the nature of the songs. One of them once mentioned a particular phrase occurring in a song, which he contended had an indecent meaning. That however was categorically denied by the Mundas I questioned, and one of the ablest young men I came across, told me: "Yes sir, if a fellow sit down, take his head between his hands and deliberately think evil, he can also turn these words in an indecent way but we do not do that; I never heard anybody saying such a thing." Before definitely incorporating this into the M. S. S. of the present work, I sent my whole collection of songs back to Chota Nagpur with the request to have each of them tested carefully once more on this particular point. Rev. A. Van Emelen, S. J. did the testing and sent them back with the remark that nothing in the shape of indecent words or allusions was found in any of them. Only one

of them was pointed out by a Munda as bad because a boy and a girl in reply to a parental warning to desist speaking to each other, said that they had set their hearts on each other. By 'bad' he simply meant that the song instead of inculcating the observance of the traditional marriage customs, represented a couple acting against them. Following a request for fresh inquiry into the attitude of the community regarding bad songs, the same result was arrived at again. A recent fact was also being reported, viz., a short time ago some grown-up boys were heard singing an objectionable song in the village of B..... They were summoned before the village council which tried to find out the composer or introducer of the song. To the decision of the council was added the following remark:—"This composer has served up to us meat mixed with pieces of bones" (meaning a thing unfit for consumption). Of course the song was no longer heard in the village, and all who had sung it were condemned to a fine.

This uncompromising exclusion of the obscene from the tolerated songs is something really extraordinary, if we compare it with the laxity prevailing in that respect throughout modern Europe. But it is in strict keeping with the spirit of the Mundas' social organization. As shown elsewhere, the aboriginal community feels itself

distinctly answerable for the sexual morality of its members, married or unmarried. It is this sense of responsibility which has dictated a number of customs rigidly laid down and prophylactic measures rigidly enforced. If we consider the baneful effect which lewdness in speech and song cannot but have on sexual morality, it appears quite natural that a race with a conscience should so inexorably insist, that composers shall not transgress the line between liberty and licentiousness.

Another distinctly racial characteristic of these Mundari songs is that they only deal with such feelings and emotions as are experienced by all normally constituted individuals in certain circumstances. Nowhere do we find reference to a personality out of the common, nowhere a character of extraordinary power for good or evil. Heroes such as are depicted by Homer, Sophocles or Shakespeare, are absolute strangers to the life of which these songs are the echoes. Even the typical figure of "the king," mentioned here and there, comes in only as an object of curiosity, never as a personage influencing the course of events in any way. Much less do we find a poet making an allusion to, or attempting a sketch of, any religious system. (The Karam songs do here and there venture to inculcate bits of philosophy or religious tenets. Such songs, however, being

of alien origin are so uncongenial to the Mundas that they call them *hambal duraṇ*, heavy songs). Hence we may confidently state that all genuine Mundari songs reveal a stage of civilization where the individual disappears in the community, and a form of literary culture entirely identified with their communal system. This system rests on a combination of ethical and social principles, embodied in customs and traditions characteristically racial, which in turn are the unwritten law and safeguard of the system itself. As such they are considered sacred and all-important, so that the individual may never exceed them without being held guilty of endangering the community itself.

B.—Outward form of Mundari Poetry.

This is of course conditioned by the characteristic peculiarities of the language.

(1) *Rhyme*. Rhyme and rhythm play such a conspicuous part in Aryan poetry that we consider them the outstanding features of its literary embodiment. Not so in Mundari.

Here there is no deliberate attempt at rhyming. Rhymes do indeed occur in many pieces. But this is entirely due to the homogeneity of the terminal elements in words, I mean of affixes to voice, mood and tense. The mere juxtaposition of two stanzas of the same song will make this clear:

Nokoe nijṭan, caulim capitan ?
Cimae setertan, rambaram sala-
tan ?

Kaṭa perēdo rici-gugura.

Maēan perēdo besra-ḍambarkom.

Since all Mundari compositions are exclusively destined to be sung and never meant for recitation, the gracefulness of rhymes has probably never been felt by the Mundas.

(2) *Rhythm*. In Mundari the accent is not so marked as it is, for instance, in the Teutonic languages. In originally dissyllabic words it falls, with rare exceptions, on the first syllable; not so, however, if the vowel of the second syllable is vocally checked. Grammatical accretions do not change the accent of the original word: hence reduplicated monosyllables keep the accent on the last syllable, v. g., *nel*, *nenel*. The same rule holds good when some infixed functional consonant turns a monosyllable into a dissyllabic word (v. g., *nel*, to see, *nepel*, to see each other). Whenever affixes are added for functional purposes, the resulting compound has more than one accent, because all its component parts keep their own accent, v. g., *katurén-koré*.

Regarding the quantity (length or brevity) of vowels, it must be noted that the ordinary Mundari vowel is neither short nor long. Long vowels are rare. When they occur in a monosyllabic root or in the first syllable of a dissyllabic one, the

Naguri dialect generally replaces them by a reduplication of the ordinary vowel with a *h* in between, v.g., *bō* Has. *bohō* Nag.; *bārom* Has. *baharom* Nag. The ordinary vowel in a root is functionally lengthened in the indet. ts., and also in the indf. past form of the p.v., when this is used to mean that one went to do the action denoted by the root. Any ordinary vowel may be lengthened for the purpose of emphasis, v. g., *nirjanae*, *nirjānae*, instead of *nirjanae*.

The short vowels, more numerous than the long ones, are, for the most part, either merely euphonic or even optional, being, in the latter case, dropped at will as in the vars. *haʔālaṇbaʔālaṇ*, *haʔēlaṇbaʔēlaṇ*, *haʔlaṇbaʔlaṇ*. When the dropping of this optional short vowel brings a *b* or *d* in immediate contact with a following consonant, *b* and *d* remain nevertheless without vocal check. Another kind of short vowels is similar to the semi-consonants *y* and *w*, and occurs mostly between two vowels: v.g., *aṣar* *haiur*, *heḍa*, *hāṭa*, *biṭṭāṣ*. The second vowel in a diphthong is of course also short.

In the adaptation of the words of their songs to the music, the Mundas take no account whatever of the quantity of each vowel. To suit the melody they will lengthen any ordinary or short vowel, except the semi-consonant vowels and the second vowels in diphthongs. It is therefore difficult to decide whe-

ther or no there is a really sustained meter in the lines and to point out in what it consists. Some pieces seem to have it; in others it is very indistinct.

(3) *The words.* For the sake of melody, the following euphonic, or rather melic, additions are made to words:

(a) Words beginning with a vowel, especially when they stand first in the line, frequently take an initial *n* by way of an easy start for the first note. Thus *okorega* becomes *nokorega*, *apu* becomes *naps*. In the case of words beginning with *h*, this aspirate is thrown out by the prefixed *n*, so that, v.g., *hora* becomes *nora*.

(b) Vowels are often infixed or suffixed to words. These should not be confounded with the short optionals, since they have the length of ordinary vowels: *sēlekuṭi* for *sēlkuṭi*; *miruo* for *miru*.

(c) Vowels are sometimes changed into diphthongs instead of being merely lengthened, v.g., *osaṛ* for *osir*.

All these changes make it difficult for an outsider to recognize at once the words of a line; he will not easily read, v.g., *osar* in *nosair* or *hojortan* in *nojoretan*.

(4) *The line or verse.* There is a distinct attempt to have the same number of syllables in the lines of the same piece. However it is seldom entirely successful. From song to song, the number of syllables in the line varies considerably.

(5) *The stanza.* By far the greater number of songs are dancing songs. The melodies are very simple and therefore short. The male dancers sing every stanza through, and then the girls repeat the second half, so that the latter's part acts like an echo. The effect is very pleasing. It is probably owing to this alternate or choral arrangement that, in all songs, the stanza is made up of only two lines sung by the boys,—the so-called third line, sung by the girls, being but a repetition of the second line:
Boys :

Nokoe nijṭan, caṇlim capitan ?

Cimae setertan, rambaram salatan ?

Girls :

Cimae setertan, rambaram salatan ?

The length of the line accommodates itself to the length of the melody. If the composer finds that his sentence is too short, enclitics, affixes of address or even meaningless vowels are tacked to the words; terms of endearment are inserted, or words simply repeated, so as to cover all the notes of the melody.

IV.—FORMAL FACTORS OF POETIC DICTION.

Since poetry addresses itself to the emotional side of our nature, it must be partial to concrete word-pictures and to such natural objects as appeal most strongly to our feelings and passions. But Mundari is far from being a very apt instrument for the expression of abstract thought whether of the reasoning or the emotional kind. It is still too

much tied down to a rather close, not to say slavish, imitation of concrete realities, so that it must have recourse to somewhat heavy circumlocutions for the purpose of rendering even those lower forms of abstract thought which come natural to us. The reason of this lies in the fact that, as I explain in the introduction to the Mundari Grammar, the Mundas have not developed their words into distinct and technical parts of speech, as did the Aryans, but have left them to a great extent in their vagueness. In addition to this general advantage, our Western bards have at their disposal a number of so-called 'poetic' terms which, of themselves, present objects precisely in the particular light in which poetry must present them. To give but one trite instance, the term *horse* calls up, in a general way, the picture of a quadruped most useful to man. The term *steed*, while denoting the self-same animal, brings out in addition the precise features which we most admire in it: its noble bearing and graceful gait, its swiftness, its fiery courage even unto death on the battle field. Moreover our sentences have a greater elasticity in their form. All these advantages, coupled with rhyme and rhythm, powerfully assist and stimulate the poet's mind to easily conceive objects as causes of emotions and passions which form the inner essence of poetry. Deprived of all these advantages the Munda

must try to attain the same effects with means that may appear rude and childish.

A.—Parallelism or repetition of lines in synonymous terms.

The idea, picture or feeling expressed in the first line, is repeated by means of synonyms in the second. The question naturally arises: Have they then such an abundance of words that they can give all and every concept in two sets of synonymous terms? Far from it! They have indeed a number of distinct nouns for household objects where we generally have but one which we qualify by adjectives, when necessary. Thus we say: a small basket, a square basket, a small round basket, etc., where the Mundas have quite a number of distinct words: *kanci*, *hırka*, *turki*, *dalsi*, *batika*, etc. This profusion of words is however limited to objects of daily use in the household, field or chase. Their language is naturally poor in words because a very large number of things and ideas lie beyond the narrow range of their culture. And in comparison with our Aryan parts-of speech they have only at their disposal words with vague signifying power and therefore with great functional elasticity: Whereas these denote objects and actions in their widest or vaguest sense, they hardly ever connote, by themselves alone, the precise manner in which the mind may conceive objects and forms of activity. That connotation is, to a great extent,

left to the context of the sentence and to the circumstances under which it is uttered. The same root or word-form may serve as a concrete or as an abstract noun, as an adjective or as a verb. Even pronouns, conjunctions and interjections may perform the function of a verb, and vice versa, everyone of their 21 tense-forms in any of their 4 voices may assume the function of a noun, an adjective or a verb. It is to this vagueness of signifying power, to this functional elasticity of his words that the Munda has recourse in order to produce the number of synonyms he requires for his songs. Provided a word has one main feature, one marked element in common with another, he will unhesitatingly use it in a song as a synonym although the denotation of the second word differ so much from the first that, in ordinary conversation, they are never used or regarded as synonymous. By way of illustration take the four words, *sen*, *nir*, *hojor* and *biriñ*: *sen* means to walk, with the ordinary gait; *nir* means to run; and *hojor* to jog a long, as carriers of palkies. These words denoting three gaits quite distinct never occur as synonyms in the ordinary language; nor indeed do their equivalents in any language. But if *sen* appears in the first line of a song, *hojor* or its musical equivalent, *nojo*, may stand as synonym in the second. The mere accident of *hojor* turning up as a parallel to

sen in the 1st line of a song, tones down its meaning in that song. The same holds good of *sir*, to run. *Biriḍ* means, to rise, to stand up, to get up. When Mundas want to have a talk on business or a simple chat, they first squat down comfortably and then start their conversation. When they have said all, they get up. That is a sign that the talk is over and that one is *going to go*. This connexion between rising and going justifies in their minds the poetical use of *biriḍ* as a parallel of *sen*.

This *poetic license* is carried to an extent which to us may appear shocking: *Soan* denotes any odour, agreeable or disagreeable; and if used as verb, it is equivalent to the English, *to smell*. *Siri* in ordinary conversation always denotes the very disagreeable odour of stale or decaying food in general and of rotting fish in particular. The unwary foreigner, sufficiently acquainted with Mundari, just to translate a song literally, might naturally feel shocked at finding this verb connected with some of the sweetest smelling flowers. But let him refer to the opening line of the stanza, which speaks of a sweet-smelling flower; and realize the fact that the occurrence of *siri* as parallel to *soan* suffices to give it, in the Mundas' estimation, the meaning of *fragrant*.

This very peculiar use of words cannot be sufficiently insisted on, if we want to do justice to the songs of the Mundas, and if we desire to

realise to some extent what they really mean. The following little piece may suffice as an illustration of this. A few remarks will make it intelligible:

Munda girls are very fond of adorning their hair with flowers. These are generally arranged in a row, like a crest, over the chignon-like knot, into which the mass of hair is gathered behind the left ear. Youths are equally fond of flower ornaments; but they stick either a single flower or tiny bouquets over one, and sometimes, over both ears. The act of sticking something over the ear (as Europeans sometimes stick a pen) is called, *dandiḍ*. Hence this word is, in songs, very often used to denote a flower or a small bouquet, just as in English, *buttonhole* is used to denote the flower or flowers fastened to a buttonhole. Such a bouquet is therefore expressed by a term which literally means something stuck over the ear, an appellation perhaps still less poetical. *Dali* or *daili* is nowadays used only in songs and denotes primarily, a bunch or bouquet of flowers. Hence it too may be used as poetic parallel of the generic term *baha* or *bā*, flower. Now, since *baha* means also *to flower*, *to blossom*, all poetic substitutes too may take the same verbal function. So that finally, *dandiḍ* may be used to mean "to blossom, to flower, to turn into a flower or flowers." In this song a youth sings to his sweetheart:

Cikan baha bahalenam, mai ? baha
baha soanam !

Cikan dandid dandidenam, mai ?
dalli dalli sirijam !

Bahate oi umentanam ? baha baha
soanam !

Dandidte oi rearantanam ? dalli
dalli sirijam !

Into what flower hast thou blossomed, maiden ? Thou smelliest sweet like flowers.

What bouquet hast thou grown into ? Thou art fragrant like a bouquet.

Dost thou wash thyself in flowers, maiden ? Thou smelliest sweet like flowers.

Dost thou bathe in blossoms, maiden ? Thou art fragrant like a bouquet !

In addition to this rich source of synonyms the Mundas have two others at their disposal : First, they have retained in their songs, certain words which are now quite obsolete as far as conversational language is concerned, but some of which are still heard in Santali. Secondly, they readily use in songs such Hindi or Sadani words as may serve to enrich their own poetic parallels thus *qkār*, road, occurs as parallel to the Mundari *hara* or *nora*.

The following considerations may perhaps be suggested as a possible explanation for this very peculiar practice :

The alternating choral arrangement demands of course repetitions, but it does not, in itself exact the substitution of synonymous terms.

Would it be satisfactory explanation to ascribe this substitution to mere dread of monotony, to a desire of changing for the sake of changing ? Possibly. But this would be an exigency of style as such and a refinement hardly to be expected from an entirely illiterate race.

On the other hand poetic instinct may very well be conceived as exacting such an expedient in languages of the Mundari type. In the first line the poet presents the idea or the object destined to call up, or to appeal to, certain emotions in the beholder or listener. By the repetitions which follow he turns it round as it were before their eyes and invites them to take in its various aspects until this results in the desired emotion. Custom then lends a certain charm to these repetitions and the charm is still greater when the clear sweet voices of the girls sing over the moonlit hilly landscapes echoing the last line of the stanza.

Another more simple explanation is that parallelism affording a great help to memory must have naturally sprung up in the literature of all unwritten languages.

B.—Use of the concrete to mean the generic and abstract.

In a number of songs the leading terms of the first line are not repeated in synonymous words. Instead of this, one finds there some term of the same genus or kind but of a different species or class.

Whereas synonyms are used to concentrate the listeners attention to the consideration of a single object, the use of these specifically different words aims at the opposite effect. If the poet desire to call up a mental image of the pleasure caused *in general* by the sight of bright flowers, he will mention in the first line some tree or shrub with a gaudy flower and, as a corresponding variant, will in the next line give the name of another tree or shrub with an equally pleasing flower though the shape and colour of the second differ ever so much from that of the first. Similarly to evoke the mental image of the pleasure caused by sweet scents, he will in the first line name some scented flower and in the next another flower having an equally agreeable though different smell. He thereby intimates that he makes abstraction of the particular things he mentions and uses them only as stepping-stones, so to speak, to reach the higher or generic idea. This is carried to great lengths especially in the extensive use of similes and allegories which a language of this type must have recourse to in the treatment of wholly abstract subjects, such as various mental states and affections, lying so much beyond the reach of their simple concrete verbal means.

How, for instance, would a poet clothe in verse the race's general warning to its youth not to form unsuitable attachments because the

family will not (usually) sanction them by a regular marriage and as a result all those fond affections are sure to turn into bitterness? Here is one of several specimens. The first stanza taunts as follows :

Cetan țolareaș koțabâm leonleonaș,
koțabâm leonleon !

Latar țolareaș nambarbâm nambar-
dumbaraea, nambarbâm nambar-
dumbar !

Thou art causing to wave (on thy head), as a tree-top waves in the gentle breeze, the *koța* flower plucked in the upper hamlet, the *koța* flower thou art causing to wave (on thy head), as a tree-top waves gently in the breeze. Thou art causing to move hither and thither (on thy head) the *nambar* flower plucked in the lower hamlet; thou art causing to move hither and thither (on thy head) the *nambar* flower.

The contrasts, upper hamlet, lower hamlet, are here used as equivalents of from anywhere. The specific names *koța* flower and *nambar* flower are equivalent to any flowers. The words *leonleon* and *nambar-dumbar* are jingles which show graphically how the flowers with which young people adorn their heads, move and wave when they are walking and dancing. Hence the real meaning of this stanza comes to this : Nowadays thou art exhibiting thyself everywhere decked with any flowers thou findest anywhere about the village.

The second stanza chides with the

question : "For whose sake dost thou do this ?" The only change in the lines is the substitution of the interrogatives *Okoe nanengea ?* for *Cetan tolareq* and the synonym *Cimae nanengea ?* for *Latar tolareq*.

The third stanza runs as follows :

Dasikora nanengea kotabam leon-leonaëa, etc.

Kamirikuiri nanengea nambar bam, etc.

It is for the sake of the man-servant that thou art exhibiting thyself, etc. It is for the sake of the maid-servant that thou, etc. Here the variants *dasikora*, the youth who is a servant in the village, and *kamirikuiri*, maid-servant, perform the generalizing function in two different ways : First they show that the personal pronoun *m*, thou, is, in the first verse of the preceding stanzas, addressed to a girl (who adorns herself for the sake of youth serving in the village), and in the second verse to a youth, adorning himself for the sake of a maid-servant, and therefore to the whole youth of the race. Secondly these terms are expressly destined to show the unsuitableness of the attachment which is here censured as foolish. It is as though he said : A servant-boy is no suitable match for the daughter of a land-owning Munda and a maid-servant none for his son.

The fourth and last stanza simply states what is bound to happen in such cases :

Dasikora bangala, kotabam gosojanadoëa, kotabam gosojan.

Kamirikuiri bangala, nambarbam maëla janadoëa, nambarbam maëla jan !

The servant-boy is no longer there (he disappears as soon as his term of service is over) and then thy *kota* flower is faded, the *kota* flower faded ! The maid-servant is no longer there (she disappears as soon as her term is over) and then thy *nambar* flower loses its colour.

What is intended and also understood by these very concrete terms is the general warning : "Remember young people, that unsuitable lovers or sweethearts are always torn away from you, and then your fond and sweet affections fade into bitterness even as a flower, torn away from its stalk, becomes faded and colourless."

To distinguish this class of poetic auxiliaries from the synonyms, we might call them mere parallels, in contradistinction to the synonymic parallels.

In prose, the Mundas, having no collective nouns, merely string together the names of the components : thus *qar-kapi*, bow-arrow-axe, is their equivalent to our *arms*. In poetry such compounds are generally split asunder so that one component stands in the first line of the stanza and another occurs in the second line. Thus the question : "Who, brother, made the dazzling arms ?" is put up as follows :

Nokoe bailed, dada, samöyom kapi ho ?

Who, brother, made the golden axe ?

Cimae bailed, dada, rupa mailsār ?

Who, brother, made the silver shaft (and) arrow ?

The words, gold and silver, *samōrom*, *rupa*, are also poetic parallels.

C.—Bolder metaphors than those used in western languages.

In the first stanza of the following song, a boy or perhaps a girl, sees his or her senior brother with his bright battle-axe and glittering, white shafted arrows, and being delighted, asks him who made these dazzling arms. In the second stanza he repeats, as though in thought, the reply received. Then in the third and fourth stanza the senior brother is adjured not to parade about these horrid blood-stained instruments, which cause and recall the agonies of wounded and slain fellow-men :

1. Nokoe bailed, dada, samōrom kapi ho ?

Cimae bailed, dada, rupa mailsār ?

2. Baraē bailed, dada, samōrom kapi ho ;

Sekera bailed: dada, rupa mailsār.

3. Nalo, dadam uruāea samōrom kapi ho !

Nalo, dadam paraēa rupa mailsār !

4. Maōmōtana, dada, samōrom kapi ho ;

Kirumōtana, dada, rupa mailsār.

Who, brother, made the golden battle-axe ? Who made the silver shafts and arrows ? The blacksmith, brother, made the golden battle-axe, the silversmith, brother, made the silver shafts and arrows. Do not, O brother, bring out the golden battle-axe ! Do not, O brother, parade the

silver shafts and arrows ! It is dripping with blood, O brother, the golden battle-axe ; they are red with gore, O brother, the silver shafts and arrows.

This little song is intended to inspire horror for the use of weapons outside the chase. It preaches mildness and love of peace. The Mundas evidently have never been a warlike race.

Since by the use of the two adjectives *samōrom* and *rupa*, the poet directly intends to invite the listener to represent to himself the very highest degree of all that is bright and glittering in the youth's armour, they here perform the same grammatical function as the superlative degree of our adjectives, so that *samōrom kapi* means a battle-axe as brilliant as gold, the most brilliant metal, or simply, a most brilliant battle-axe. Similarly *rupa mailsār* means shafts and arrows as bright as silver, the brightest of metals, i.e., most bright shafts and arrows.

Of course, we do not deny that the English adjective 'golden' is similarly used, but the Mundas by parallelism extend the same use to the alj. *rupa*, silver, and moreover, in a general way, they are, like all orientals, bolder and freer in their metaphors. This is more apparent in their sacrificial formulas, (the style of which is analogous to that of the songs) :

The sacrificer considers it his first duty to appear before Sing-bonga with a perfectly pure heart

and mind. To signify this, he first takes a bath or, at least, washes his hands and feet. Then, whilst actually raising his eyes and his offerings to Singbonga, he says that he presents his offering *samðrom tite* (with golden hands), *pital purute* (in a brass leaf cup), *rupa carile*, (which is pinned into shape with silver bamboo pins). He calls his hands "golden", because pure and pious people are precious and pleasing in the eyes of the Divinity. He calls his leaf cup a "brass" leaf cup, and the pieces of split bamboo with which it is pinned, "silver" bamboo pins, because he wishes and prays that his poor offering may be acceptable and precious in the eyes of Singbonga. *D—Contrasts used to paint vivid word pictures.*

These pictures are generally drawn in sharp, sober outlines, unencumbered by anything superfluous. We may be inclined to think that their simplicity savours of poverty rather than of artistic purpose. But if we want to understand and appreciate their poetic beauty, we must remember that the Aborigines, constantly living in closer contact with nature than we do, have in many respects, a keener eye for its details. Simply raise before their mind, v.g., the vision of a particular tree, and directly, they will in their imagination, see that tree's special structure, together with

the shape, colour and peculiar fragrance of its blossoms and fruit. Then again the full appreciation of poetic beauty presupposes a fair acquaintance with the general scenery and the flora and fauna of their country. If we could see those things just as they do, we should easily realize that these graceful samples of nature these landscapes, birds, fishes, etc., are admirably calculated to raise in the mind the very mood or emotion intended by the poet.

These emotions moreover, though the common property of mankind, are often intimately intertwined with peculiar racial customs. Hence a knowledge of these too is indispensable for a correct understanding of aboriginal poetry. Here are some particularities of Mundari life, followed by a little piece to the appreciation of which they are a key :

In December, the mustard fields with their light-green foliage and bright golden flowers, thrown broadcast over hillsides, undulating high grounds and valleys, form a pleasing contrast to their surroundings which, where there are no jungles, begin already to acquire the dull and dreary look of a tropical summer landscape. The tender shoots of the mustard plant (*Brassica napus*, var. *dichotoma*), are used as a potherb, but indiscriminate plucking would impair the crop. Now, this crop and that of the *surguja* (*Quizotia*)

oil plant, are the main products not cultivated by the Mundas for their own consumption, but for sale. It is an important crop since its proceeds must enable the poor cultivator to face the various cash demands to which he is subject. Its failure means that he will have to borrow money at exorbitant rates. If his son happens to be on the eve of getting married, it is from the sale of this same crop that he must get the money to defray the little trinkets he has to buy for his intended bride. These are not very expensive in themselves but, where money is scarce, the least expense counts.

The following song shows what a Munda poet makes of these facts.

A youth guards a mustard field against the cattle which, in this season, are not herded. He fondly dreams that the greed of man and the needs of life will, this year, leave a sufficient balance after the sale, to buy the trinkets he must soon give to his bride.

The Mundas have no vegetable gardens. The outskirts of their villages furnish them with the wild potherbs, leaves, roots and tubers that crop up there spontaneously. These are gathered by the women and girls whenever they are needed to season the cooked rice. Two then of the maidens out for potherbs come and want to pluck an apronful of his mustard shoots. Instead of driving them off harshly, he prefers to appeal to their

feelings by telling them that he stands in need of the proceeds of this field to buy trinkets for his fiancée. The first stanza of this song illustrates the use of parallelism by contrast for the production of a vivid word picture:

1. Buruburure manido,
Beraberare raī.
Limaṇalomona manido,
Kidarakodora raī.
2. Alo kuṛikinaben sidea manido.
Alo kuṛikinaben ṭu-aea raī.
Limaṇalomona manido,
Kidarakodora raī.
3. Tire mudam gonorate manido,
Jangare pola saṭite raī.
Limaṇalomona manido,
Kidarakodora raī.

On every mountainside mustard-fields. In every valley mustard-fields! The mustard plants so fresh and tender. The mustard plants so light and wavy!

Do not, O girls, pluck the shoots of the mustard. The mustard plants so fresh and tender. The mustard plants so light and wavy. The mustard by its worth means a ring on the finger. It means by its price a toe ring on the foot. The mustard plant so fresh and tender. The mustard plant so light and wavy.

The first couplet completes the word picture. In the presence of Mundas I purposely criticized the extreme simplicity of these lines: "Why does not the song say something about the light-green colour of the leaves and stalks?"

Why does it not even mention the bright gold of the flowers?" The answer was: "Because everybody sees that". To the question: "Do you Mundas, really like and enjoy the nice blending of colours in a flowering mustard field?" the answer came: "Who would not like it? It is beautiful."

E.—Mere juxtaposition of words without copulas.

Barring elliptical replies, the Mundas use in current language, four different copulas corresponding to our verb 'to be': (1) *tan* for essential qualities: *Horoko tanko*, they are Mundas. (2) *a* for accidental qualities. This *a* is generally preceded by the enclitic *ge*: *kadaldaru kereboregea*, the plantain tree is full-grown, ready to bear fruit. (3) *menq* for concrete existence or presence in a given place: *burukore mani menq*, there are mustard fields on the hill sides. (4) *bano* for non-existence or absence from a place: *jetana banoa*, there is nothing.

These copulas with their frequent recurrence may hamper the poet seriously in the adaptation of his verses to the few and rigid tunes in existence. This is certainly a sufficient reason for his using them so sparingly that we meet with whole songs devoid of any copula. At the same time, such 'juxtapositive' sentences are very effective in the drawing of word pictures, these thereby gaining in sharpness and rapidity, in proportion to their simplicity.

F.—Use of word jingles.

Jingles are words composed of two parts corresponding more or less in sound. The 2nd part may be a mere repetition of the first: *hurrâurr*. The jingle then (in Mundari) denotes repetition by, or in, a single subject, and the part repeated is generally used also alone, at least as adv., of a single act or fact: *hurrken*. When the consonants in the two parts are the same, and the vowels of the 2nd part are replaced by *a* in the first, the jingle denotes repetition or simultaneous state or action by, or in, several subjects. The first part then is never used separately: *harrhurr*. Occasionally, as in *liqlaq*, it is the 2nd part that takes the *a*. The two parts may be the same but for a change in the consonants. Such jingles denote either repetition, not necessarily by, or in, the same subject: *kelexbelex*, *larai-parai*, or repetition by, or in, the same subject in alternate or various manners: *hekoḡbekoḡ*. In the first case, the 2nd part is not used separately: in the 2nd case, both parts either simple or reduplicated may be used to denote repetition by, or in, the same subject in the same manner: *hekoḡ*, *hekoḡhekoḡ*, *bekoḡ*, *bekoḡbekoḡ*. These remarks do not apply to jingles which, like *saraq-pataq*, have a double change of consonants. *Arandikorandi* gives an example of a jingle in which a vowel is changed and a consonant added, but, in this case, both conso-

nants are used separately (*korandi* occurring as parallel of *aranda* in poetry), and are synonyms derived perhaps one from *kora*, man, and the other from *ara*, a probable old form of *era*, woman. Finally, in *herabore* we have an example of a jingle in which both a vowel and a consonant have been changed. As a rule, the two parts of such jingles are now equally obsolete if taken separately.

Jingles are not unknown in our western languages; we have, v. g., hubbub, hubbububble, hodge-podge, pitapat, titbit, seesaw. Most of them are onomatopes. In Mundari they are by far more numerous and though a great number also are mere onomatopes, there is hardly any natural phenomenon producing distinctly pleasing and charming, delightful or disagreeable, painful or distressing impressions which has not its corresponding jingle, often with several variants.

The Munda poet is lavish in their use, but confines their functions to that of adj., adv. or verb in the future tense form, otherwise they would be too cumbrous. His fondness of jingles results evidently from the same instinct which originated the rhyme in western poetry. To the same instinct must be ascribed the jingle-like repetition of nouns to replace the plural form with the *akk. do.* There is an example of this (*buruburure, herabore*), in the song under *D.*

The abundance of jingles is, of

itself alone, a notable resource for poetic diction. Their value is increased by the different shades of meaning imparted them by vowel changes. Here it is interesting to note that high pitched vowels denote great swiftness or intensity, whereas low vowels denote a moderate, slow or broad motion. Take the jingles *pirpir* and *parpar*. Both denote flight through the air: put *pirpir* describes a rapid, restless fluttering or tumbling down, as seen in small birds or leaves twirled and driven about by a sharp breeze; whereas *parpar* is descriptive of a slower, heavier motion, as that of large leaves falling in a gentle breeze. Again, *jilijjilij* and *jolohjoloh* are both used of the flashes of light produced by bright objects in motion, and therefore mean glittering, flashing, shining; but *jilijjilij* is more used of the rapid twinkling or shimmering of small objects, while *jolohjoloh* better applies to larger flashes.

With much adroitness Munda poets use one jingle variety in the first line of a stanza and the other in the second, thereby calling up before the mind the whole range of impressions which certain phenomena cause. Sometimes this also suggests implications easily apparent to the hearer. This is strikingly illustrated by a stanza from a song embodying the chiding complaints of girls against the rough ways of youths. In the

hunting season bands of fifty or a hundred men, youths and boys, pass and repass in all directions. A tree is soon laid bare of its last blossom if these bands take it into their heads to stick flowers over their ears, on the way to or from the chase. Some girls looking for flowers for their hair, find none, and complain that the young men took all and moreover disfigured the tree. However to show that their hearts are divided between the flowers and the huntsmen, they throw in a flattering jingle for the latter :

Senderako *jilibejilih*, senderako
petekeda,
Karenagako *jolobejoloḥ*, karen-
gako canagarked.

The huntsmen, the glittering ones, the huntsmen have broken them,

The sportsmen, the flashing ones, the sportsmen have torn them off.

Here then *jilihjilih*, applying to the smaller objects, and *jo'ohjoloḥ* to the larger ones, the words arrow-heads and battle-axes rise before the mind, so that the lines really mean : the huntsmen *with their glittering arrows*, the sportsmen with their flashing axes.

G.—Terms of endearment.

These occur so frequently in Mundari songs that they may, in a certain sense, be considered as part of the poetical stock. Parents as well as senior brothers and sisters chiefly adopt names of brightly coloured birds or insects for their children, junior brothers and sisters.

There exists, what might be called a racial conception of friendship between individuals of the same sex. These friendships are considered very sacred and binding through life. Though the marriage rites of the Mundas state that marriage is binding for one's whole life, they have a saying to the effect that "marriage may break, but friendship never." When a boy or young man wants to strike a special friendship with another, he informs his family of the fact, and the tie, consecrated by some formalities, is to a certain extent shared in by the two families. One of the formalities consists in the adoption of a new name for each other. This is always the name of some bright or fragrant flower. The same holds good for friendships formed between two girls and even between grown up married women or married men.

Then there are some affectionate affixes used currently by parents to their children, by relatives to each other, by friends and acquaintances : *ga* and *a* may be addressed to men and women, *na* to girls only. Unmarried young men and marriageable girls never use these affixes to each other.

Sometimes the occurrence of a term of endearment or an affix of address is the only clue to tell us who the speaker or questioner is in a given song.

H.—Allegorical language.

The Mundas make a very exten-

sive use of similes taken from nature, especially in their lovesongs. These similes they call *jonoka kaji*. Many of them are chosen with genuine poetic instinct and with a correctness which reveals depth of feeling as well as a close and appreciative observation of nature. Be it noted that parallelism demands a second comparison corresponding to the first.

The following is a mother's lament over the loss of the daughter who, disregarding the laws of race and clan, marries a young man of a lower caste. Thereby she becomes an outcast and forfeits all the advantages the family and clan would otherwise have had for her. The lower castes, being landless, are even poorer than the Mundas and will therefore have nothing to offer; besides it is pretty sure that they will not extend to the Munda wife the care and affection, which they bestow on a daughter-in-law of their own caste.

Lumam is the generic term for silk-worms. *Laria* is one of the two kinds bred in Chota Nagpur. Both words are very often used as terms of endearment by parents for their children. Silk-worms feed mostly on sal and *Terminalia* leaves. They do not feed on palm leaves which are too tough. *Kita* is the Phoenix sylvestris, the wild date palm; and *tali*, the Borassus flabellifer, the palmyra.

The mother complains that her daughter, deceived by fine appear-

ance, has contracted a union which must eventually turn out disastrous to her as a palm leaf proves to a silk-worm. The first stanza is simply a cry of horror: *Go* is the most affectionate affix.

Lumamingo! lumamingo! Kita suba lumamingo!

Lariaingo! lariaingo! tali suba lariaingo!

My sweetest silk-worm! my sweetest silk-worm! under a date palm (leaf) is my sweetest silk-worm!

My darling *laria*! my darling *laria*! under a palmyra leaf (is) my darling *laria*!

The second stanza states the fact of the mésalliance as completed:

Kita suba lumamingo! kitarego tolenjana!

Tali suba lariaingo! talirego neorâñjan!

Under the date palm leaf my sweetest silk-worm, to the palm leaf it has attached itself.

Under the palmyra leaf my darling *laria*, to the palmyra leaf it is wound fast.

The third stanza complains of the utter foolishness of the mésalliance because she might so easily have found a husband among young Mundas.

Bale opaḍ banḷeka kitarego tolenjana!

Lindur sarjom banḷeka talirego neorâñjan!

As though there were no young saplings, it attached itself to a date palm!

As though there were no tender sal trees it tied itself to a palmyra!

The last stanza foreshadows the harsh future of the wayward daughter and reproaches her with ingratitude to her own parents.

*Kita ci aputia? kitarege tolen-
iana!*

*Tali ci engatia? talirege neô-
rânjan!*

Can the date palm ever be as a father to it, that it attached itself to a date palm?

Can the palmyra ever be as a mother to it, that it tied itself to a palmyra?

V.—MORAL BEARING OF THE SONGS.

It may, I think, be claimed for these songs that they depict graphically, and that their conception is sometimes highly poetical. So much seems evident from even a cursory perusal of the songs.

A more attentive study would seem to justify the conclusion that they are, to some extent, intended for the purpose of inculcating in the simplest, and perhaps the best and only way at the disposal of such a civilization, the social and moral customs of the race. They do no doubt bear abundant traces of being spontaneous effusions of a poetic conception of life. But it is natural that among the many songs which welled up spontaneously, the vast majority should depict life precisely as it stands in the frame of the peculiar racial customs and as moulded by the communal system. It is therefore conceivable, that

among them those which seemed best suited to inculcate such moral and social precepts, should have been preferred, and have received the public sanction of being allowed as standard songs on the dancing ground.

This teaching does not take place in a positive didactic form, but rather in one of the following ways: (1) Unbecoming practices are exposed to ridicule or sarcasm. (2) Descriptions of practices running counter to the recognized social and moral standards are followed by a short graphic exposition of their disastrous consequences. (3) As shown already, the conclusion of one of the songs shows how individuals ought to feel and resign themselves when some racial custom, especially in marriage decisions, runs counter to individual inclinations. (4) Some songs directly inculcate the necessity of submitting to any inconvenience rather than violate the sacred rules of touch which have done so much for the maintenance of mutual respect and that really wonderful morality! of even very large families. For it happens that three or more married brothers live together in comparatively small huts. One of these rules forbids the wife of a junior brother to stand or sit on, or even to touch, the mat used by her husband's senior brothers or sisters. These seniors show the same respect to her mat: on that no body may step except her parents-in-law, her husband and

duram

duram

the children of the house because these latter must all of them, show her the respect due to a mother. In the following song temptation sings to the junior daughter-in-law of the family: "Bolome nuru bolome! rabana nuru rabana. Sorome nuru sorome! rear nuru rear, nairi! Come in beetle, (*uru*, beetle, is here used as term of endearment) because it is cold. Fly in, beetle, because it is very cold out there, alas!". In the next stanza she answers: "How could I enter since in one part of the hut my senior brothers-in-law are seated and in the other my senior sisters-in-law!" In other words: "What is the inconvenience of cold to that of breaking the sacred rules handed down by our ancestors!". (5) But the most valuable and the most effective teaching conveyed by these songs is the rigorous exclusion from them of every indelicate allusion. So long as a race has the wisdom and the courage to exclude these from its public amusements, it need not bother overmuch about worded rules for the safeguard of the racial morality.

It is a striking feature of the Mundas' public life, that they have no *ex officio* teachers of secular or religious knowledge, because children are constantly in requisition for grazing cattle and for other house or field work. The only time they can gather and do so willingly, is after the day's work, on the dancing ground. The idea of using these

gatherings for the purpose just described, would suggest itself quite naturally to the community.

These dances are no longer what they were some decades ago because the destruction of the communal system in most villages has introduced aliens nearly everywhere, and this cause has also to a great extent nullified the original prophylactic measures. They have lost so much in good form that already in the last decade of the nineteenth century the older people complained of what they considered as wild and unseemly. Even if we make an allowance for that propensity of old age, which gained for it the somewhat sarcastic title of *laudator temporis acti*, it is certain that the complaint contains more regrettable truth than exaggeration. In the "good old times" of which the elders speak, the whole community would gather on the dancing ground. Parents and grandparents would sit around listening to the songs and the drums and sharing in the joy of the young people, and the children would be there, learning on the dancing ground itself the words of the songs, the melodies and the steps of the various dances. It need hardly be said that all this constituted, by itself, a great safeguard of decency and morality.

If such a school be very primitive, it can hardly be denied that it is attractive and, in its way, effective in bringing home the social and moral wisdom of the race to a light-

hearted and not very highly gifted youth.

Song-making too has fallen to a rather low ebb in recent times. The unequal struggle for existence, the race is going through, is anything but favourable to poetry. Add to this the fact that Missionaries are trying to substitute forms of Christianity for their old beliefs and practices, without consideration for the good points in them. All this is calculated to disturb the mental and moral calm so necessary for poetry.

VI.—CONCLUSION.

If we judge Mundari poetry by the high standards we meet with in the various Aryan languages, then of course it stands condemned as a rather rude attempt, as the product of a lower mental culture; even as their material culture can stand no comparison with that of the West. Compared with European agricultural machines, the Mundas' implements are as children's toys, the work of children's wits and hands. Compared with an English residence a Munda's hut is abject poverty; and his village is hygienic horror if contrasted with the sanitary arrangements of a modern municipality. But to the Munda his implements, his hut and his village appear in a very different light. He cannot make the comparisons which depreciate these things in our eyes, because European terms of comparison do not exist for him. To him his imple-

and fields mean security against famine; his hut means comfort and shelter against rain and cold; and his village stands for all the amenities and safeguards afforded by a regulated communal life nay, in more than one respect, his village is regulated much better and more wisely than are our European communities. If we consider all these things in themselves, we too shall realize that in spite of their rude simplicity, they embody much social and economic wisdom; and they will appear to us also as an immense advance on the state of those who had to live by the chase, and to face their prey with rude stone weapons. We shall see in them elevating factors, which made the lives of generations easier and happier, we shall, in a word, appreciate them as living evidences of that spirit in man which ever pushes onward and upwards without rest and without discouragement, even in the face of the greatest obstacles. Similarly, if we want to understand what this poetry is to the Mundas and what its real value is in itself, we must consider it in and by itself, irrespective of the Aryan poetry.

The mere existence of the humblest form of poetry is, by itself alone, most conclusive evidence of the presence and activity of the human spirit, and a stronger proof of it than the forms of material progress. For it implies a view of

life which we cannot, by any stretch of the imagination nor by any effort of the mind, attribute to the irrational animal. The animal may be, and in its way is, very practical, but it is never a poet. If, as has been so well said, language constitutes an impassable barrier between man and the irrational animal, poetry does so in a still higher degree.

Whatever the merits and demerits of the Mundas' poetry may be, it is itself so intimately interwoven with the characteristic features of their language and with their whole stage of culture, that we must consider it as the exclusive product of the Mundari mind. It cannot be something borrowed from another race.

It is true that one of the Vaisnav missionaries, Binand Das, who tried without any real and permanent success, to convert the Mundas to their own religious and philosophic views, composed some songs in Mundari. These so-called Karam songs do, at the first glance, appear as something alien, and, as has already been stated, are so uncongenial to the Mundas, that they call them heavy songs. It would seem that these aliens, despairing of the success of their oral teaching, tried to conform to the national taste, and clothed their ideas in popular songs, as the only chance of getting a hearing at all.

Now these few songs of foreign origin confirm the truth of the

assertion, that the bulk of Mundari songs are of purely Mundari origin.

Can we say the same of their music? Have they themselves invented or composed their simple melodies or have they borrowed them from others and if so, from whom? From the Indian Aryans, from the Dravidians or from some non-Indian race? Since the inquiry into the music of the surviving aboriginal races is only in its initial stage, this question cannot, at present, be answered satisfactorily; not even by a trained musician. And yet a satisfactory answer is important to ascertain racial connexions, and to show the influence the different races have exercised on each other.

All that I could contribute towards the solution of this question, was to induce some trained musicians, to interest themselves in the matter so far as to try and write the Mundari melodies as accurately as possible, in the ordinary European notation.

In 1906 Reverend Father P. Hipp, S. J., a scholar in musical theory and at the same time possessing an easy command of nearly all European instruments, kindly consented to go with me to Sarwada and to devote a whole week to the investigation and notation of the melodies and of the Mundas' way of handling the musical instruments at their disposal. During those 8 days the mission station resounded with song and music

from morning till evening, and all the dances were gone through repeatedly before him. Great was the wonder and delight of the Mundas when they saw, that already on the second day he beat their various drums as well as they did, and repeated snatches from their melodies as he was testing and retesting them for the purpose of notation. But what pleased them most was to see that a European interested himself in their music and seemed to like it.

In 1912 Rev. Fr. Aman, S. J., at my request, examined the melodies noted by Fr. Hipp, and then went with me for a couple of days to Sarwade, to hear them sung by the Mundas themselves.

In the beginning of 1914 the Lieutenant-Governor of Bihar and Orissa asked me to bring a travelling professional of a gramophone firm to the village of Khunti and take records of the ordinary melodies. Unfortunately he could remain only one day. It had been impossible to give sufficient notice to the singers, and so the result was rather unsatisfactory. Only a few melodies could be recorded. These were sent to the British Museum in London. Then came the war, and I have never heard, whether these were ever examined by a competent authority.

It is self-evident, that these melodies as noted and remarked upon by Rev. Fathers Hipp and Aman are published solely to enable specialists

to compare them with those of other races and thus contribute to the solution of the questions put above. They have only this ethnographic interest. It would be absurd to claim for them the merits of musical art in anything like the sense attributed to that term in modern Europe.

One merit however must be claimed for them. They contribute a great deal to brightening the lives of the Mundas. Mundari children sing during many of their games; youths and maidens not only sing at dances, but groups of boys and groups of girls will frequently start a song on their way to work. The village story-tellers intersperse their stories with snatches of appropriate songs, which are taken up and repeated by the listeners; the sacrificer has a sort of psalmody for his sacrificial formulas; the conjurer, when exorcising a house or invoking blessings on its inmates, chants the legend of Singbonga's incarnation, and utters his threats against the evil spirits in a sort of sing-song rhythm, which does not seem inappropriate to his violent apostrophies. Finally, at burials the village women sing their lamentations in the form of a dirge. Out of a thin bamboo many a youngster makes himself a flute with six notes. Why it should have this particular form he could not say, but as he follows his cattle, he patiently practises day after day, and eventually succeeds in reproducing all the tunes he has

ever heard. A single-stringed guitar, called *tuila* (Pl. XXVII, 3) is highly appreciated, and a good *tuila* player will draw quite a crowd around him of an evening as he goes through his repertoire of melodies. Neither the player nor the listeners will venture to sing, or to whisper whilst the *tuila* is breathing forth its plaintive notes.

All their melodies are indeed very simple but appropriate expressions of certain feelings, and the facts just quoted about the Mundas' eagerness for them, show that they certainly realize this keenly, and that for them these melodies are infinitely more, than they can ever become for us. Their souls are carried away by them, just as the souls of the more refined and better trained Europeans are affected by the brilliant compositions of musical genius. In this lies the real significance of the fact. These melodies are the best their state of culture enabled them to produce, and this, little as it may appear to us, does for them, what our most soul-stirring music does for us: it delights and ravishes. In a certain sense it even does more for them than our music does for us; for, intense cultivation, combined with the efforts of a number of musical geniuses has carried the classical European music far beyond the reach of the majority, and made it the delight, and preserve of a select few, whereas the very simplicity of

Mundari music has left to it the character of a much appreciated luxury or delicacy of life within easy reach of all.

The dance songs are divided into several categories and each of these is restricted to a particular time of the year. Thus, the songs called *jadura* begin at the Sohorai feast, in October and last till the Phagun feast in February. Each category has one or more subdivisions, and these again are restricted to a fixed sequence and time, if two of them are allowed at the same dancing meeting. But all these names and restrictions refer primarily to the different steps used in the various dances, and therefore to the melodies only inasmuch as they are adapted to the steps. For detailed explanations see the article under *sugun*.

duraṇa-an intrs., to sing all the night till dawn: *duraṇaṇkedako*.

duraṇaṇ-q p. v., imprsl., of the singing, to go on till dawn: *holado duraṇaṇlena*.

duraṇa-aṇa subst., the act of a group of men abandoning the dance in favour of another group of men, whose turn has come, as explained under *aṇa*.

duraṇa-au intrs., to come along singing.

duranga-hesa subst., *vide* Haines, this name is given to two species of fig trees: (1) *Ficus Rumphii*, Bl.; Urticaceae,—a large tree, the leaves of which have a truncate base and the apex narrowed into a cusp one

duraṇ-kahani

dursu-mursu

fifth the length of the leaf; the petioles are $2\frac{1}{2}$ - $3\frac{1}{2}$ " long. (2) *Ficus Arnotiana*, Miq.,—a small tree or large bush of which the leaves have a similar ousp, but with a cordate base and petioles only $2\frac{1}{2}$ " long. Both these trees are commonly called *simihesa*.

duraṇ-kahani, **duraṇ-kāni** sbst., a tale in which there are one or more songs. In these songs the whole audience joins.

duraṇ-saba trs., to sing a certain song so often that it does no more appeal to one.

duraṇsaba-gg p. v., of a song, to lose its interest because sung too frequently.

duraḥ syn. of *takaḥ*, I. adj., of men and animals, so lean and weak that they can scarcely walk: *miad duraḥ kerako kiriatia*. Also used as adj. noun *no duraḥ okoṭepe aulja?*

II. trs. caus., to cause one to become so lean and weak: *sīsīteko duraḥkia*, they reduced (the bullock) to that state by making it plough too often.

III. intrs., to be so lean and weak: *duraḥtanae*.

duraḥ-g p. v., to become so lean and weak: *miad uritain duraḥjana*; *karakaratee duraḥjana*.

duraḥge adv., with *lel*: *purā duraḥ-geṇ lellja*, I found him very lean and weak.

duraḥge, **duraḥgeka** adv., so as to become very lean and weak: *duraḥgeko sirikakja*.

durdur (II. *dur*) occurs in [the] *Asur* legend, intrs., to say: begone!

begone! *durdurjadako*.

durdur I. sbst., a flow of blood from a wound: *durdur najompurute atakaḥoa*.

II. adj., with *maḥom*, blood flowing from a wound: *durdur maḥom lellere misamisa hitihitia*, some people feel sick at the sight of flowing blood.

III. trs. caus., to cause someone's blood to flow: *kasijaire ne merom maḥomko durdurkeda*; *ne merom kasijaireko durdurkia*, or *maḥomko durdurkia*.

IV. intrs., of blood, to flow from a wound: *maḥom durdurtana*.

durdur-en rflx. v., to cause one's own blood to flow: *miad badikār pître durdurtaniz lellja*, I saw in the market a juggler who made his own blood flow.

durdur-g p. v., to bleed profusely: *ne merom purage durdurjana*.

durdurtan adv., modifying *maḥom*, so as to flow profusely: *durdurtanc maḥomtana*, he bleeds profusely.

dūr kara! (popu'ar H. *dūr karā!*) interjection of annoyance or vexation, how foolish! dear me!

durmus, **durmusu** vars. of *dhurmus*.

dursu-mursu, **duru-musu** (Sad. *duru-musu*. In Or. *dhurug-musu* means half asleep) syn. of *ruṅguṅgu*, I. sbst., the being unwell, a state of health between good and bad, v. g., before or after sickness: *hasulenra durumusu menagea*, he is not yet quite recovered.

II. adj., with *horo* or *jē*, not feeling quite well: *durumusu jitegee kami*.

durɬapa**durua**

tana, kamitanko ban̄koa oɾare, though he does not feel quite well, he works because there is no one else in the family to do the work. It occurs also in poetry:

Lōmuɬu *durumus* ruɱguɬu,

Tala nidam neratan.

Lōmuɬu *durumus* ruɱguɬu,

Nadinidam segedetan.

Coal-black fellow, looking unwell and having only bones under thy skin, thou art scolding in the middle of the night.

III. intrs., (1) prsl., to be unwell: en hulan̄ia *durumusulenamente* kain̄ sendarijana, I could not go that day because I was not well. (2) imprsl., to feel unwell, out of sorts: *durumusujai* hoɾo hasusateo kae tigoa, bugijisateo kae tigoa, a man who feels unwell cannot be said to be sick and cannot be said to be in good health.

dursumursu-u, *durumus-u* p. v., same meaning.

IV. adv., with or without the afxs. *ange*, *ge*, *tan*, modifying *aɬkar*: *durumusuge* aɬkarjaɱia, I feel out of sorts.

dursumursute, *durumusute* adv., modifying *kami*, *senq*, etc., with the feeling of being unwell: *durumusutee* senqjana.

durɬapa sbst., a cyst about as thick as the fist, which seems filled with liquid and grows anywhere in the case of buffaloes, under the head in the case of bullocks. As it has no fatal consequences the Mundas seem never to try and cure it: ne keraɱ *durɬapa* cileka bugioa?

durɬapa-p p. v., to get the tumour described: aleɱ miaɬ uri *durɬapa-akana*.

durua trs. and intrs., (1) to be unable to do smth. This always connotes that the work does not seem above the ability of the subj. and implies disapprobation, hence its use is generally confined to scoldings and self-reproaches. (2) not to dare to say smth. These meanings do not change when *durua* is preceded by the negative particle *kā*. *Durua* may be affixed to the prd. denoting the action one is unable, or does not dare, to do, or it may be separated from it by the prnl. affixed subj. In both cases it takes the trs. or intrs. ts. afxs. proper to the prd. which precedes it, so that (a) if this prd. be trs., *durua* takes the trs. ts. afxs. *jada*, *keda*, etc., and in the p. v., *qtana*, *jana*, etc.: *kandi caɱlim goduruajada*? Art thou unable to carry half a maund of paddy? *kajile duruɱia*, or, *kaji kale duruɱia*, we did not dare to tell him; *niminan̄ natin holako cabadurua-keda*, they were unable to achieve that much yesterday; *miaɬ kaji men̄a, mendo kajiin̄a duruamtana*, *kajilain̄a ci kā*? There is smth. I want to tell thee but I do not dare; shall I tell it or not? (b) when this prd. is intrs., *durua* in the past ts. becomes *duruakena*, *duruada* or *duruajana*: *net̄a jakedin̄a hijɱduruaiana*, I was unable to come as far as this; *ente en rajaɱ kurihonko oɾare uduɱduruaɱci h̄aɱko baintana aɬ manditu kakoɱtana*, then those

duru-duru

daughters of the king, not having dared to say what had happened, feigned to be peevish and refused to take their meals. Sometimes, however, the word denoting the action one is unable or afraid to perform, must be understood from the context. Then the past ts. is *duruada*: *nea kăcira duruq?* shall I not be able to do this? *năoi kaira duruaia?* Why should I not be able to overcome this one.

durua-n rflx. v., same meanings: *en kamil duruantana*, he is not able to do that work; *hijumee menlona, netă jakede duruanjana*, he was told to come, he has been unable to come up to here! *netă jakede tunda-duruanjana, landia jati!* He has not been able to come up to here, the lazy fellow!

du-p-urua repr. v., (1) to be both unable to do smth. to each other. (2) to be both afraid of saying smth. to each other: *barankira biterredokira kapadrađakana, mendo erakira dupuruatana*, or *mendokira erak-dupuruatana*, or *eperakduruatana*.

durua-q p. v., of a certain action, (1) to be impossible to perform: *en kami kă duruajana*. (2) to be omitted through fear: *enado kajiduruajana*.

duru-duru Has. var. of *dhundula* in the third meaning, viz., as referring to dimness of eyesight. It is not used for the momentary inability to see properly arising from a sudden transition from bright light to dusk or darkness. In that case they say *medira nubaakana* or *med nubaqjira*.

durum-durum

duru-duru (Sad. *duruduru*) used especially of witches and thieves, I. subst., the act of prowling about secretly at night: *durudurure namjanre najom sakiqra boro mena*, when some one is found prowling about secretly at night, he is liable to be called a wizard. II. adj., with *koro* or *kuri*, who prowls about secretly at night. Generally used as adj. noun: *miad duruduru kundamren, namlja, kuliaira, do kaklao kae kakla*, I found a prowler at night at the back of our house, I questioned him, but he did not even open his mouth.

III. trs., to prowl a place secretly at night: *aleq kundamo misae durudurula*.

IV. intrs., same meaning: *sōrai-sandire najomburiako durudurutana*, on the eve of the cattle feast witches prowl about secretly at night. *duruduru-n* rflx. v., same meaning: *abuq kundamre kumburu ci najome duruduruntana?* *sara bari alumq-tana, medtedo kae lelqtana*, is it a thief or a witch who is prowling at the back of our house? I hear a slight sound, but cannot see him.

duruduru-gg p. v., to be prowled: *apeq kundamo durudurulena ci?*

V. adv., with or without the afxs. *ange, ge, tan, tange*, also *duruleka*, modifying *senbara*, prowlingly.

durula! var. of *dukula!* but used only in jest.

duruleka adv., syn. of *duruduru*.

durum-durum I. adj., entirely black, dark blue or green: *miad durumdurum kera ad miad parnale*.

kirinakaḍkina, we bought an entirely black buffalo and a red one; hatioe *durumdurumgea*, the elephant too is entirely blackish. Also used as adj. noun, a mass of black, dark blue or green: ena cikan *durumdurum* lelōtana, hati ci keṛa? What is that dark mass? An elephant or a buffalo? sirmara *durumdurum* rimbilte topajana, the dark blue of the sky is covered by the clouds; loēonra *durumdurum* baba jaromtanre enaṛa ṭunḍuua, the rice-fields will remain one mass of green until the paddy ripens. N. B. *Durumlekan* is syns. with *durumdurum* as adj., but not as adj. noun: jargire soben loēonko *durumlekagea*.

durumdurum-q, *durumleka-q* p. v., to become one mass of black, blue or green: jargisā soben piṛiko *durumdurumoa*; ne loēon niralge *durumdurumakana*.

II. adv., with or without the affs. *ange*, *ge*, *tan*, *tange*, also *durumken-durumken*; *durumleka*, *durumakanleka*, adv., like one mass of black, blue or green: en bagaica *durumdurumtan* hariargea; *durumleka* nubaa-kana, it is pitch-dark; kudadaru *durumkendurumken* jōakana, the Eugenia tree is black with fruit; rimbil banqre sirma *durumdurumge* leloa; en keṛa *durumakanlekae* lelōtana.

durumleka see under *durumdurum*.

duru-musa var. of *dursumursu*.

duṛa-duṛi, *duṛu* vars. of *dhura*.

dūṛ-bagel trs., to do once only the action described under *dūṛdūṛ*.

dūṛbagel-q p. v., of the same action, to be done only once.

dūṛ-dūṛ, *dūṛu-dūṛu* (H. *ṭhulṭhul*) I. subst., the repeated noise made by (1) some heavy object or being falling or jumping into leaves, mostly green leaves. (2) a man baling out water with a vessel or basket, in contrd. to *huḍḍahuḍḍu*, which has a wider meaning as it is also used for falling or running water. In both meanings, if the noise be produced by several persons or objects, the jingle *dāṛadāṛu* is used: *dūṛudūṛuṛiṛ* aṭumla, okoetako hai aṛṭana?

II. adj., with *sari*, same meaning.

III. trs., (1) to bale out water, repeatedly with only one vessel: *dūṛudūṛujadakiṛ*; ḍakiṛ *dūṛdūṛjada*. (2) to jump into green leaves: *patāṛakoe dūṛdūṛjada*.

dūṛdūṛ-q, *dūṛudūṛu-q* p. v., (1) of water to be baled out. (2) of green leaves to be jumped into.

dūṛdūṛtan, *dūṛleka*, *dūṛudūṛutan*, *dūṛuleka* adv., making repeatedly the sound described: *dūṛulekakakiṛ* aṛṭjada.

dūṛkendūṛken, *dūṛukendūṛuken* adv., the same with interruptions.

dūṛken, *dūṛuken* adv., the same only once.

durḍurīa (1) syn. of *dhukaṭ*, *dhoreā*, humbug. (2) talkativeness. Constructed like *dhoreā*. Note the saying: Sampuria *durḍurīa*, Nagpuria *poṭompuria*, the Mundas find their pleasure in a good talk, whereas the Oraons and their other neighbours are rather of a roaming disposition, going about on visits as

duŕhi-tasaŕ

soon as they have stored their rice.

duŕhi-tasaŕ Nag. var. of *duŕi-tasaŕ*.

duŕl var. of *dhura*.

duŕla (See under *dhura*) I. adj., sown in quite dry, dusty ground: *duŕia guŕulukoe borgoŕjada*, *misa daledoi banŕgiŕikeda*, enamente, it (the weather) kills the millet sown in dry ground while it is still long and thin like a thread, because after one shower the rain stopped altogether. Also used as adj. noun: *neskana da duŕiakoe omonkeda*, the last rain has caused to sprout the seeds sown in dry ground.

II. trs., to sow in quite dry ground, in dust: *baba duŕiatam*, *sandikolŕdo daŕa asrae aŕakarŕtana*, sow the paddy in the dry ground, it looks as if we may hope for rain just before the new moon.

duŕia-q p. v., to be sown in quite dry ground: *moŕ sala duŕiajana bar sala alire herŕtana*.

du-n-uŕia vrb. n., the extent of sowing in dry ground: *dunuŕiako duŕiakeda*, *goŕa sokorako cabautertada*, they have sown in dry ground all over the dell.

duŕla-maeno sbst., one of those common mynas which make their nests in the hot season, in contrd. to *ŕargimaenc*, one of those which make them just before the rains so that the young birds are hatched with the first rains and leave the nest in the days of the heaviest showers: *duŕiamaenoko maŕcan-ŕureko poakoa orŕ juŕnenŕgreko apirkoa*.

duŕl-tasaŕ

**duŕlaŕ* (See under *dhura*) I. trs., to eo ver smb. with dust, used only of the dust thrown, as is the custom, on one who has the upper-hand in a fight and, in the case of an animal, also on its owner: *simtolreŕ daŕi-jana sangite aŕiŕa simko duŕiaŕkja orŕ aŕiŕoko duŕiaŕkjaŕa*; *uŕikina upuŕabjanre daŕiniŕ kisanko duŕiaŕia*, *uŕido ka*.

du-p-uŕiaŕ repr. v., (1) to be in the habit of throwing dust at the winner: *opotainuŕareo honko dupuŕiaŕa*, also after wrestling boys throw dust on the winner. (2) sbst., the habit of throwing dust at the winner: *ŕikuraŕikoredo simtolre eŕkar dupuŕiaŕ lelakana*, amongst the Sadans this habit has been seen only in the case of victory in a cock-fight.

duŕiaŕ-q p. v., to get covered with dust after a victory: *miaŕ sandito apisae daŕilena*, *puŕagee duŕiaŕjana*, with one cock he got the victory thrice, he had a lot of dust thrown at him.

du-n-uŕiaŕ vrb. n., the extent to which dust is thrown at the winner: *dunuŕiaŕko duŕiaŕkja*, *goŕae poroal-cabajana*, they threw so much dust at him, that he is covered all over with it.

duŕia var. of *huraŕa*, used in the Nagra country.

duŕl-sanga var. of *duŕisaŕga*.

duŕl-tasaŕ Has. *duŕhi-tasaŕ*, *duŕhi-tasaŕ* Nag. syn. of *garajoponŕ*, sbst., *Thysanolaena Agrostis*, Nees.; Gramineae,—a very large grass, 5 to 10 feet high, with large,

duŕi

duŕkað

broad, flat leaves about 18" by 3", and large, decompound panicles; found mostly along ravines and water-courses. It is used for making brooms.

duŕi, *dūŕi* (H. *jori*; Or *jūri*. For the equivalence of *d* and *j* cfr. *daŕkadoren*, *dhêódhêó*, *dambua*) I. subst., four measures of grains: *duŕi* baba or *mið duŕi* baba, four measures of paddy; *cimin duŕim* sonakada? How many times four measures didst thou measure? It occurs in the following song:

Tilma, tilma ho! dada,
Pati tilma ho! dada, pati tilma ho!
Tilma, tilma ho! dada,
Duŕi tilma ho! dada, *duŕi* tilma ho!
Nokoe nereled, dada,
Pati tilma ho! dada, pati tilma ho!
Cimae pasireled, dada,
Duŕi tilma ho! dada, *duŕi* tilma ho!
Sesamum, sesamum, O my elder brother, One measure of sesamum,
O my elder brother, one measure of sesamum! Sesamum, sesamum,
O my elder brother, Four measures of sesamum, O my elder brother, four measures of sesamum! Some one has sown, O my elder brother, One measure of sesamum, O my elder brother, one measure of sesamum! Some one has sown, O my elder brother, Four measures of sesamum, O my elder brother, four measures of sesamum! (All this to say that everybody does not sow the same quantity).

II. intrs., to measure four measures of grain: *ciminsam* sonakada?—*duŕiakadain*.

duŕi-q p. v., imprsl., of four measures of grain, to be measured: *apisa duŕiakana*, *alom ririna*, do not forget that 3 times 4 measures have been measured.

duŕidurŕi, *dūŕidūŕi* adv., 4 measures of grain each: *duŕidurŕiko* donjana, they got each four measures.

duŕkað, *duŕkað* I. subst., humbug: *samagemo* cam lagajada, *ama duŕkaðte* kale *duŕkaðqtana*, thou tirest thy tongue uselessly, we are not taken in by thy humbug.

II. trs., (1) with *kaŕea*, to smoke rats: *kaŕeakole duŕkaðjaðkoa*. (2) with *cunagi*, in jokes and scoldings, to smoke a cigarette: *cunagi duŕkaðtana*. (3) with *kaji*, syn. of *dhorea*, to humbug: *kaji duŕkaðjað/ea*. (4) with *kami*, syn. of *duŕuibagel*, to expedite, to achieve quickly: *nāge ne kamibu duŕkaðea*.

III. intrs., of houses only, syn. of *qunðukað*, to burn, to be on fire: *ora duŕkaðtana*.

duŕkað-n rflx. v., with *cunagi*, to smoke a cigarette: *enauŕte cunagi duŕkaðntana*.

duŕkað-q p. v., corresponding meanings: *kaŕeako duŕkaðqtana*; *cunagi duŕkaðqtana*; *kaji duŕkaðqtana*, humbug is going on, the long bow is being drawn; *kami moð piŕe duŕkaðoa*; *ora duŕkaðqtana*, the house begins to burn.

duŕkaðkendurkaðken adv., smoking (cigarettes) again and again. Also used intrsly.: *kocokocooqe duba-kanci cunagige duŕkaðkendurkaðkena*, *kamido kao urunamjada*, sit

dārken

ting on smth. high (a stool, a bed) he smokes his cigarette again and again but does not remember his work.

dārken adv., making only once the sound described under *dūrđūr*: *dārken kuṛil* to jump with a rustling sound into green leaves, in cntrd. to *rosoḍken kuṛil*, the same, in dry leaves, and *dūrken kuṛil*, to jump with a plump into water.

duṛu-duṛu (Sad. *daṛa duru*, *durdurnwā*, the going up of smoke; Or. *tuituira'ā*, upward in a straight line) I. subst., dense heavy smoke: *duṛuduruiṛ lelledci guṛujā lōtana menten bicārloda*, seeing the heavy smoke, I thought the temporary hut was burning.

II. adj., with *sukul*: *duṛuduru sukulte goṭa oṛa pereakana*, *medo kā ḍariqtana*, the house is filled with dense smoke, one cannot even keep the eyes open.

III. trs. caus., to burn smth. producing a dense smoke: *purape duṛudurujada*, *berel sānko alopea*, *rōroako tirape*.

IV. intrs., to burn with a heavy smoke: *bursire gunda busu jamaakana*, *enamente duṛudurulanā*.

duṛuduru-q p. v., same meaning: *puṭūkalsān duṛuduruuā*, *enamente keco rapare kā taūkaoa*, *soben keco moṣogodoa aḍ kā isinoā*, *puṭkal* wood cannot be used for a tile kiln, it smokes too much, all the tiles would be blackened and not get baked. (?) fig., of a house, to burn down: *oṛa duṛudurujana*.

V. adv., with or without the afxs.

duṛul-duṛul

ange, ge, lan, tange, modifying *sukul*, densely: *puṭūkalsān duṛudurutan sukuloa*. It is also used fig., of chaff flying off in a dense cloud during the winnowing: *ne baba duṛudurutan peṭeakana*.

duṛuduru var. of *duṛdura*.

dūrudūru var. of *dūrđūr*.

duṛul-bagel trs., to achieve in a short time (just as a cloud of dust settles very soon): *ne kami barsira-rele duṛuḍbagelea*; *miḍ poṭom miḍ canduregele duṛuḍbagelkeda*, we emptied a whole rice bale in one month.

duṛuḍbagel-q p. v., to get finished in a short time.

duṛul-duṛul (Sk. *dhūli*, dust, *dhuriyānā*, to throw dust) I. subst., an amount of dust, a cloud of dust: *duar hanḍetape duṛuḍduṛuḍ bolotana*.

II. trs. or intrs., to raise dust: *duṛuḍduṛuḍiadam* (or *duṛuḍduṛuḍiḍleam*), *māṛimāṛite joeme*, sweep gently, thou raisest dust (or thou raisest dust on us).

duṛuḍduṛuḍ-n rflx. v., to expose oneself to the dust which is raised: *parkanme*, *alom duṛuḍduṛuḍina*.

duṛuḍduṛuḍ-q p. v., to get in the middle of dust which is raised: *parkanpe*, *netā jogoka*, *kape parkanredope duṛuḍduṛuḍloa*.

duṛuḍduṛuḍitan, *duṛuḍileka*, *duṛuḍkenduruḍiken* adv., raising dust for some time: *duṛuḍlekae jojada*, he goes on sweeping and raising dust.

duṛuḍiken adv., (1) raising dust momentarily: *duṛuḍikene baṭijana*. (2)

duřkað

modifying *cabz*, syn. of *duřuřbagel*.

duřkað var. of *duřkað*.

duřum I. subst., sleep : bar *kisimra* *duřum* mena, landiaduřum ořo laga-
duřum, there are two kinds of sleep,
the sleep from fatigue and the sleep
from laziness.

II. adj., with *hořo*, a man who often
sleeps when he should not.

III. trs., (1) with the time as d. o.,
to pass in sleep : nimindo apigantaē
duřumjada, up till now he is sleep-
ing three hours. (2) causatively, (a)
to put to sleep : ne hon *duřumtaipe*.
(b) to lull to sleep : *kūnikūniterā*
duřumpea, I shall tell you stories
until you fall asleep.

IV. intrs., (1) prsl., (a) to sleep :
duřumtanae. (b) fig., to die : *kařa-*
tumbul soben dařana, barsirmale-
kareta *duřumajā*, all the marrow of
my legs has become liquid (i. e., I
have no strength any more in my
legs), maybe I will die in a year or
two. (2) imprsl., with inserted prsl.
prn., to feel sleepy, drowsy : *duřum-*
jařina or međ *duřumjařina* (also *du-*
řummedjařina).

duřum-q p. v., to become sleepy,
drowsy : *duřumřtanairā* or medira
duřumřtana.

du-n-uřum vrb. n., (1) the act of
lying down to sleep : *misa dunu-*
řumte kae asadijana ořoa gitijana,
he was not satisfied with lying down
to sleep once, he did it a second
time. (2) the length of time during
which one sleeps : *dunurume* *duřum-*
jana, tala tikin enanae eonjana, he
slept so long that he awoke only in
the middle of the morning.

duřum-dhundula

duřum occurs as second member
in the cpd. collective noun *hařam-*
duřumko, old men, in ontrd. to *buři-*
dařiko, old women. The two com-
ponents occur disjoined in the sen-
tence : amdo hařam oi *duřum* ? Art
thou an old man ? i. e., do not act
as if thou wert already an old man.

duřum-bihir, *duřum-sira*, *duřum-*
tasad syn. of *janapiđ*, *japiđsira*,
japiđtasad, subst., (1) *Biophytum*
Reinwardtii, Walp. ; Geraniaceae,—
a small herb 3-4" high, with a
spreading crown of even-pinnate,
slightly sensitive leaves, 10 to 20
pairs of leaflets, and yellow flowers.
it is very common on roadsides and
waste ground. (2) *Biophytum sen-*
sitivum, DC.,—similar to the above,
but only 1½" high and with 9 to 10
pairs of leaflets and short-pedicelled,
yellow flowers. It is very sensitive
and common among rocks. (3) *Bio-*
phytum apodiscias, Turoz., differing
from the last, mostly by its orange-
yellow flowers. It is found in cre-
vices of rocks.

duřum-dhundula, *duřum-dhundur*,
duřum-dhundura Nag. *duřum-dun-*
dura Has. subst., the state of being
still half-asleep, not wide-awake :
duřumdundura menagea, kae eon-
parciakana.

duřumdhundula-q, etc, p. v., used
mostly in the pf. past, to pass
through a stage of semi-conscious-
ness or stupidity on awakening :
soben hořoko *duřumdunduraoa* ;
duřumdundurakaanac, eonparcikpate
taukage jagare dařia, he is still
stupid from sleep, he will be able to

speak properly when he gets fully awake.

durum-eon adv., at once on awaking : *durumeone* senqjana.

durum-janum syn. of *japiñjanum*, *lajañni*, sbst., *Mimosa pudica*, Linn.; *Mimosaceae*, the sensitive plant, a troublesome undershrub, 1' high, with very prickly stems and pods, evenly bipinnate leaves, small leaflets and rose flowers in globose heads. It is common by roadsides around Ranchi.

durum-landia sbst., sleepiness, drowsiness, Itly., sleep laziness : *durumlandiareko* angoba, it is in drowsiness that people yawn.

durum-med I. sbst., drowsiness, sleepiness : *durummed* namakaina, sleepiness has overtaken me.

II. intrs., imprsl., with inserted prsl. prn, to feel sleepy : *durummed-jaina*.

durummed-q p. v., to get sleepy : *durummedqtanaiq* aminangelan jagara, I get drowsy, let us speak no more.

durummedge, *durummedtege* adv., sleepily, with sleepy eyes : *durummedtegee* senqjana.

durummedoge adv., so as to get sleepy, until getting sleepy : *durummedogekiq* rojotojana, they had such a long conversation that they felt sleepy at the end.

durum-poñom Nag. I. trs., to put to sleep, wrapping the whole body, head included, into a cloth, so that the sleeper looks like a bundle : hon *durumpoñomtaine*.

II. intrs., to sleep bundled up as

described : *durumpoñomakanae*.

durumpoñom-en rfx. v., to bundle oneself up in one's cloth in order to sleep.

durumpoñom-q p. v., to be put to sleep as described : hon *durumpoñompka*.

durum-sia var. of *durumbihir*.

durum-sisoñ intrs., of the people in the village, to be all asleep. Occurs in the adverbial phrases : *hoñoko durum-sisoñ*, *hoñoko durum-sisoñre*, *hoñoko durumsisoñtanre*, in the dead of night, at about 10 o'clock at night : *hoñoko durum-sisoñle* tebaakana.

durumsisoñ-n rfx. v., same meaning : *durumsisoññjanako*, everybody is sleeping.

durumsisoñ-q p. v., same meaning : *dasbajeleka añuñ hoñoko durum-sisoñoa*, it is at about ten at night that everybody is asleep ; *durumsisoñakanako*.

durum-tasañ var. of *durumbihir*.

durñ var. of *dunu*.

durñsi Nag. *tarñsi* Ho (Perhaps connected with T. *turiyam*, a fourth) syn. of *barhisi*, cardinal nl., forty.

Dusað var. of *Dosað*.

dusað (H. *dosnā*, to accuse, to blame) I. abs. n., blamableness : *ne urimente moñhisi takain omtada*, *hoñoko dusaðina ci?*—Neare jetan *dusað* banoa, kam bedaakana, I paid 20 Rs. for this bullock, will people blame me for that?—There is nothing to blame in that, thou hast not been cheated.

II. trs., to blame, to censure, to find fault with : *ne garñ runaguñ-sungulte kae kamidañitana*, kamido

dat

dutam

kami hoŋoge, alope *dusaŋia*, just now, not being quite well, he cannot work, but he is a good worker, do not blame him.

dusaŋ-n rflx. v., to blame oneself: *apante dusaŋu hoŋoko mamaranare kako hisaboa*, those who readily blame themselves are not counted as proud. (2) to expose oneself to blame: *nekan kamikore alom dusaŋna*, do not incur blamableness by doing such things.

dū-p-usaŋ repr. v., (1) to find fault with each other, to object to each other: *no koŋakuŋihonkina kūjākina dupusaŋz*, this boy and girl are not likely to object to marry each other. (2) adjectively, censorious, fastidious: *nido mermer dupusaŋ hoŋo*.

dusaŋ-g p. v., to get blamed, to be found fault with: *kuri lel apitale idilja, apita galed databorateo dusaŋ-jana*, we took him to three places to see an intended bride, in all three he was objected to because he has a gap in his front teeth.

du-n-usaŋ vrb. n., the extent or frequency of blame: *gomkeko dunu-aŋko dusaŋkia miŋ candu bitarra miad jaked kamitae kū sabaŋsijana*, the masters blamed him so often that in a whole month his work was not even once approved of.

dat, datu, dūt, dūtu (nasals long) (H. *dat*, messenger) sbst., an angel. It occurs also in the cpd. *jomdūt, jojomdūt*, the angel of death.

duta sbst. People who keep: *beŋera*, sparrow-hawk, distinguish

among its young ones a *basa* which is smaller but stronger than the others, a *duta* which is middle-sized and a *beŋera* which is the tallest.

dutam (H. *dūt*, messenger) I. sbst., the office or function of go-between or match-maker: *dutam caina ituana*.

II. trs., to get, as match-maker, a bride for smb.: *ne daŋgramente konca dutamime*.

III. intrs., (1) to act as a match-maker for smb.: *Haria ainen dutamkena*, I acted as match-maker for Hari; *isuiŋa dutamkeda, nā-dōiŋa hoka*, I have often acted as match-maker, I shall not do it anymore. (2) with inserted ind. o.: *dutamloia dutamaia honan, jana-suna namkore dan*, really I would act as match-maker for him, if only I knew of a suitable girl. N. B. It is not used in the rflx. v.; *nguan* and *suīdāren* are used instead.

dutam-g p. v., (1) prsl., to be the subject of a match-maker's function, to have a match-maker busy about one's marriage: *ente dutamqlan kuribon miad gaticuŋihonloko he-beuŋnakina*, then they carry out on their hips the bride and a girl friend of hers. (2) imprsl., of match-making, to be undertaken: *ne daŋgramente apita dutamlena, apita galed baŋgaŋjana*, match-making for this boy has been tried in three places, in all of them smb. caused a rupture of the negotiations, dissuading the other party.

du-n-utam vrb. n., (1) the match-making: *misa dunutamdo baŋgaŋ-*

jana, ețasiko nădoia monēleka, the first match-making has been spoiled by dissuasion, now I will try elsewhere. (2) the extent of match-making: *dunutame* dutamkeda, *mod sirmarege gel jurîi dutamadkoa*, he was so busy with match-making, that in one year he was engaged on behalf of ten couples.

dutam-darara jingle syn. of *dutam*.

du:am-kami subst., the office or function of a match-maker: *dutam-kami* lugindî bugin kamige mendo *betekan hambala*, match-making is indeed a good work, but it is very hard.

dutamni syn. of *agua*, *suidâr* noun of agency, a match-maker.

duti Has. var. of *dholi* Nag.

dûrî var. of *durî*.

dûrî l. trs., to overturn accidentally a vessel which is not empty and has been put down, in contr. to *uĥ*, the same, but perhaps wilfully and perhaps holding it in one's hands; *haruĥ*, to turn upside down a vessel which may or may not be empty; *uĥharuĥ*, to turn upside down a vessel, so as to strain off the liquid from solid particles; *ukurî* or *ârĥ*, to incline a vessel little or much; *bitui*, to overturn an empty vessel: *seta*

miad caui dûrîkeda, *miade bitui-keda* or *miade tuĥukikeda*, the dog overturned a vessel with water and an empty one and introduced its head into another. (2) fig., of drink, to cause people to reel: *arki dûrîkĭa*.

Il. intrs., (1) of a vessel which is not empty, to turn over or fall on its side, v. g., because put down on uneven ground: *botol dûrîtana*. (2) of drunken people, to reel or sway, either walking or standing or sitting or sleeping in a sitting position: *ili purageo nûkedae dûrîtana*.

dûrî-q, *dûrî-gq* p. v., (1) to be overturned as described. (2) fig., same meaning as intrs.: *sentanreo*, *duĥtanreo*, *duĥumtanreoko dûrigoa*.

du-n-ûrî vrb. n., the extent of overturning: *tepesatepesa catuko dōakan taikona*, *dunûrî dûrîjana soben cațura da uĥgiĭjana*, vessels with water were placed one against the other, they were overturned in such a way that all the water was spilt.

dûrîtange, *dûrîgoge* adv., with *uû*, so that one's body sways: *dûrîtangee nûkeda*.

dûrû var. of *dunu*.

Remark.—The *r* occurring in the Has. dialect often changes into *d* in the Nag. dialect. There are however certain words in which *d* and *r* are not interchangeable, v. g., *berbera*, *giri*, *horo*, *kora*, *kuri*, *pera*, *sekerā*, *sēra*, etc., *banda*, *bandi*, *enda*, *hundi*, *kānda*, *Munda*, *mundi*, *pandu*, *pendepende*, *pundi*, *tenda*, *tundu*, *undu*, etc. An initial *d* can never change into *r*, as the last letter never begins a word. A few words beginning with *d* have variants beginning with the ordinary *r*: *dadaṭaḍa* or *raḍaḍaḍa*, *dāḍdāḍ* or *rāḍrāḍ*, *deḍeḍeḍeḍeḍe* or *reḍeḍeḍeḍeḍe*, *duḍeḍeḍeḍeḍe* or *ruḍeḍeḍeḍeḍe*, *duḍeḍeḍeḍeḍe* or *ruḍeḍeḍeḍeḍe*. *Biribiri* has a variant *ribiribi*. Two affxs. begin with *r*. The first, *ra*, apheresis of *era*, becomes *da* in Nag.; the second, *ro*, apheresis of *oro*, is not used in Nag. where it is replaced by *lam*.

A very great number of words beginning with *d* in Mundari, occur also with an initial *d* in Aryan languages, especially in Sadani. Everybody knows that there were no cerebrals in the original Sanskrit, so that all such words have been borrowed by the Aryans from other peoples. It is therefore only reasonable to suppose that the greater number of such words common to Mundari and Sadani, have been borrowed by the Sadans from the Mundas, though a certain number, no doubt, were originally borrowed

by the Sadans from some non-Mundari language and afterwards borrowed by the Mundas from the Sadans. Words common to Hindi and Mundari and beginning with *d* have most likely been nearly all borrowed from Hindi by the Mundas, though these words are loan words even in Hindi. Judging by this particular letter, one can make a fair guess about the proportion in which other words common to Mundari and Sadani have been borrowed rather from the Mundas than by them. Consequently it would be a great mistake to consider a word used by the Mundas as a loan word, for the sole reason that it occurs also in Sadani.

दा Nag. रा Has. apheresis of *enda*, *era*, affx. to prds., altogether, utterly.

daba var. of *dhaba*, syn. of *oari*.

daba (Sad. *dabnī*; H. *darbā*, *ṭāpā*) subst., a coop, a round cover, some 3' in diameter, to keep fowls. It is made of strips of sliced bamboo attached to a bamboo circle at the base and crossing each other on the top. At the bottom they are some inches distant from each other, and into these converging strips, parallel running circular strips are interlaced, each at some inches from the other, so as to form pretty large meshes, for the free admission of air and light: *ne upunia simko dabate harukom*, put these four fowls under the coop.

daba-daba

daba-daba, dabā-dabāḥ vars. of *dhabāḥ*.

daba-dubu, dabā-dubū I. trs., to tread smth. here and there deep down in the mud: bāba urīko dabā-dubukeda.

dabūdubu-n, dabāḥdubū-n rflx. v., to walk sinking deep in the mud: loḥonare urīko dabāḥdubuntina.

dabūdubu-y, dabāḥdubū-gg p v., to be trodden down deep in the mud: urīko bolokena, parage bāba dabā-dubujana.

II. adv., with or without the aff. *tan*, (1) modifying *rika*, same meaning as trs: bāba urīko dabāḥdubutanko rikakeda. (2) modifying *sen*, same meaning as rflx. v.: loḥodre simko dabāḥdubutanko sentana.

dabā dubū var. of *abqubū*.

dā-bagel, dā-bagal var. of *dābagel*.

daba-lumam subst., a variety of the Tassar silk-worm or its cocoon, which is at the same time the largest and cheapest. This silk-worm is bred in central Singbhum on *hatanq* trees. The thread of the cocoon is white.

dabaḥ, dabā:ḥ vars. of *dhabāḥ*.

dab-dub var. of *abqubū*.

dabel (Sad. *dabair*, a low field) I. adj., of ground, quite level: *dabel* disum; Baṅgaldisum *dabelgea*; ne loḥonā kā *dabela*. Also used as adj. noun: *dabelreko* hatnakada, they have made a new village on flat land.

II. trs., to level the ground: ne loḥonā karatebu *dabeiea*.

dabel p p v., to become or be made level: Baṅgaldisum aḡte *dabcla-*

dabura

kana, Bengal is a level country loḥonā apinā karalere *dabeloa*, the field can be levelled in three days with the levelling plank.

dabeloge adv., until level: *dabelogeko* karakeda.

dabni (Sal.; H. *dhakni*, lid, cover of a pot) subst., a water-pot cover.

dabpa-dābpa var. of *dhabpa-dhabpa*.

dabu (H. *dabbu*) syn. of *karcul*, *kalcur*, subst., an iron spoon.

dabukaḥ (Sad. *dabkaek*; the H. *dabkūnā*, to check, seems to have been attributed the meaning of *dubānā*, to immerse) trs., to plunge smth. by means of a spoon to the bottom of a liquid: rasūṛipiaju karculre bar-kāḥleḥi uturek, *dabukaḥea*, enage poranjadako menoa, having fried garlic or onions in an iron spoon they plunge it to the bottom of the stew, that is the action called *poran*.

dabukaḥ-p p. v., to be treated as described: *dabuḥḥakan* utu puram sukua oi?

dabura (H. *dābnā*) I. trs. caus., to press down, to cause to sink down or stick into a soft substance, to imbed in a soft or hard substance: jirkireko *daburalia*, they caused him to sink down in the quagmire; hakerā *daburala*, I gave such a stroke that my axe remained imbedded.

dabura-n rflx. v., to cause oneself to sink down or stick in the mud: jirkiree *daburanjana*, tīl *daburanjana*, he pushed his hand into smth. soft, v. g., mud.

dabura-q p. v., to sink, be plunged or remain imbedded or sticking into smth. : *silibre sār daburojana*.

da-n-abura vrb. n, the extent to which smth. is imbedded : *miaḍ kera jirkire ḍanaburae daburajana lāy jakede talijana*, a buffalo sank into the quagmire up to the belly.

daburaqge adv., so that smth. remains imbedded : *birsukuri tuṇadoira tuṇaliḥ, daburaqge kao gaḍjana*, indeed I hit the wild boar, but the arrow did not stick in the wound, i.e., did not penetrate far, wounded only superficially.

II. As adv. afx. to prds. it has the same meaning as the adv. : *maḍa-bura*, to strike with an axe, so that the axe remains imbedded ; *tuṇḍa-bura*, to hit with an arrow so that it remains sticking in the wound ; *kilaḍabura*, to drive in a nail ; *suḍa-bura*, to push one's hand into a soft substance ; *tegaḍabura*, to tread down smth. in the mud or to tread on smth. sharp so that it remains imbedded in the foot ; *nirḍabura*, to run into mud so as to sink in it ; *kuḍaḍabura*, to bite so that a wound in the form of the teeth remains ; *icḍaḍabura*, to pinch so that the impression of the nails remains.

dabura-goŋ (rarely used) syn. of *dumbuŋgoŋ*.

ḍacana var. of *ḍahana*.

ḍaḍ-ḍuḍ (Cfr. *ḍeḍḍeḍ*) I. sbst., of men or animals, small stature : *ne hatu hoṛokoḥ ḍaḍḍuḍ lelta landage angaḍkijina*. The two parts of this jingle are sometimes disjoined : *ḍaḍreg, ḍuḍreo, kāṛāreo, koṛoreo*.

kuṭum hila kā lagatina, we may not despise a relation by marriage even though he be undergrown, have spoiled eyes, or squints.

II. adj., (1) of men or animals, of small size, young or undergrown : *ḍaḍḍuḍ meromkoin kiriatadkōa*. (2) of paddy, undergrown in stalk and ears.

III. intrs., to be undergrown : *Timḍaren goṭa hatu hoṛoko ḍaḍḍuḍtana*, all the people of the village of Timda are undergrown.

ḍaḍḍuḍ-q p. v., to become small sized, to grow little : *enagaapukina ḍaḍḍuḍyca, honko oṛogeko ḍaḍḍuḍq-tana*, the parents are undergrown, the children become still smaller.

IV. adv., with the afxs. *ange, ge* or *tan*, modifying *hara*, so as to be undergrown : *jetao kako tutuḍnōjana, goṭa oṛaren honko ḍaḍḍuḍtan haraṭundujana*, not a single one grew somewhat tall, all the children of the house have finished growing and are undergrown.

daḍāba-daḍōbō, daḍāma-ḍuḍūmi, daḍāma-ḍuḍūnu, daḍba-daḍbō, etc., daḍma-ḍuḍma, daṛāba-daṛōbō, daṛāma-ḍuṛūmu, daṛba-daṛbō, daṛma-ḍuṛmu, ḍuḍūmaḍ, ḍuḍmaḍ, ḍuṛūmaḍ, ḍuṛmaḍ (Sad. *ḍurma-ḍurmu*) I. sbst., the necessity of wandering about in search of lodging : *ciulaḍ kē aelakan saḥārtēle senkena aiuh liplido mirana ḍaḍmaḍuḍmurele tojana*.

II. intrs., to wander about at night in search of a resting place : *niku okoren senhorako ḍaṛimḍuṛūmu-jada* ? From where are these travel-

lers who search for a place where to pass the night?

ḍaḍābq-ḍoḍōbq-n, etc., rlx. v., same meaning: *ṭamuṭi hoṛo Rancitele kulakaia, aṭubdipīlīi ḍaṛābqḍoṛō-bḡnajiā*.

ḍaḍābqḍoḍōbq-o, etc., p. v., to be reduced to the necessity described: *idarakorebu tebaeka, ḍera kabu lelakada, aṭubjanredobu ḍaṛāmaḍurūmu-na*, let us reach early, we do not know any place where to pass the night, if we reach at night we shall have to wander about in search of one.

ḍaḍābqḍoḍōbq-tan, etc., adv., (1) with *senbara, rika, rikan*, same meaning as intrs. (2) with *rikaq*, same meaning as p. v.: *hoṛoko durumsisōḡtanro Cakrarele tebaḷa, ḍerao kale lelakada, kulihoro kale namkia, ḍaṛābqḍoḍōbq-tante rikajana*.

III. All these vars. may take the affx. *bara*, keeping the same meaning.

ḍaḍabura adj., of eatables, soft yet crisp, i.e., into which, when chewing, the teeth bury themselves altogether: *sukurijilu ḍaḍaburagea*.

ḍaḍaburage adv., with *sibil*, of beer, thickish and tasty: *ne ili ḍaḍaburage sibila*.

ḍaḍa-ḍaḍa var. of *ḍhaḍaḍhāḍa*.

ḍaḍaka, ḍaḍka, ḍaṛāka ḍarka (Sad. *ḍarkā*; Or. *ḍaḍkō*) I. sbst., (1) a low wooden trough out of which dogs and swine are fed: *ḍarka enado setako sukuriko jomteq*. (2) hence Christians use it also in the meaning of manger, crib.

II. trs., to make into a wooden trough: *ne muṭu ḍarkarpe*.

ḍaḍaka-o etc., p. v., to be made into a trough: *ne muṭu apia ḍarkarṭa* let three troughs be made out of this trunk.

ḍāḍāl-ḍāḍ āl var. of *ḍhāḍālḍhāḍāl*.

ḍaḍāma-ḍuḍūmi, ḍaḍāma-ḍuḍūmu, ḍuḍūmao, ḍuḍūmao, ḍaḍma-ḍuḍmi, ḍaḍma-ḍuḍmu, ḍuḍmao, ḍurmao Nag. **ḍaṛāma-ḍurūmi, ḍarma-ḍurmu** Has. (1) syn. of *ḍaḍābqḍoḍōbq*. (2) syn. of *ḍarḡkadoṛe*.

ḍaḍba-ḍoḍbo var. of *ḍaḍābqḍoḍōbq*.

ḍaḍi Nag. var. of *ḍari*.

ḍā-ḍī var. of *ḍhāḍhī*.

ḍaḍka var. of *ḍaḍāka*.

ḍaḍma-ḍuḍmi, ḍaḍma-ḍuḍmu var. of *ḍaḍāmaḍuḍūmi*.

ḍaḍo var. of *ḍaṛo*.

ḍā-ḍā var. of *ḍhāḍhā*.

ḍā-ḍu (long *u*) I. sbst., the sound of liquid shaken in a vessel: *simjarom ṭaṛsiakana ci kā monea ḍāḍute munḡioa*, one can know by shaking it whether an egg is spoiled or not.

II. adj., with *sari*, the same sound.

III. trs., to shake a liquid in a vessel: *simjarom ḍāḍu'em*.

IV. intrs., imprsl, to feel liquid shaking in one's stomach: *ḍa nūkedlogera nirla, lāi ḍāḍukīnī*.

ḍāḍū-n, ḍāḍū-gq p. v., of a liquid in a vessel, to sound when shaken: *ne simjarom ḍāḍlūḡṭana, ṭaṛsiakangea*. V. adv., with the affxs. *ḡe or tan*, modifying *sari*, so as to make that sound: *ṭaṛsiakin simjarom rukulero ḍāḍutan saria*.

ḍāḍu (long *u*) (aphoresis of *aṛḡuṛu*)

I. sbst., hesitation: *Ranci sonia monēakada honana, mendo ḍāḍu*

namkīṇa, idūroina sena ci kā? I intended going to Ranchi, but hesitation has overtaken me, I do not know whether I shall go or not.

II. adj., irresolute: am janaōre nekan ḍāḍu horoge, jāṇage kim monētabea, thou art always so irresolute, thou canst not make up thy mind at once to do anything.

III. trs. caus., to cause to hesitate: monēakade taikena miad kajitele ḍāḍukīa; jī alom ḍāḍūia monēdo monēketēem, do not give up thy mind to hesitation, what thou decidest decide it firmly.

IV. intrs., (1) prsl., to hesitate: ne kaji aīumkedci tisinagapaina ḍāḍu-tana. (2) imprsl., to hesitate: ḍāḍujjīṇa or jī ḍāḍujjīṇa.

ḍāḍu-n rfx. v., to hesitate: aminan alom ḍāḍuna.

ḍāḍū-u, ḍāḍū-gu p. v., to be caused to hesitate: senaina mento holagee kajila, tisinado cinātee ḍāḍujana, idūroe menjada? Yesterday he said that he would go, what makes him hesitate to-day so that he says he is not sure to go?

V. adv., with or without the affs. *ge* or *tan*, modifying *aīākar*, irresolutely.

daē-ḍoē var. of *daēdoē*.

daē-ḍuī var. of *ḍaṇaḍuṇa*.

ḍaēma-ḍuīmu 1^o syn. of *ḍaḍābado-ḍōbō*. 2^o (Or. *ḍamakḍamakrā*, to waddle; II. *ḍagmagānā*, to stagger)

I. adj., of children, ducks, geese, waddling: *ḍaēmaḍuīmu* hon.

II. intrs., to waddle: *koṛoko ḍaēmaḍuīmujaḍa*.

III. adv., with or without the affs.

ge or *tan*, modifying *sen*, waddlingly.

ḍaga (Sad. *ḍaglakī*) contrary of *rela*, *rela*, *alj.*, of bullocks and cows, tall: *ḍaga hara*. Also used as adj. noun: *ḍaga haranip*.

ḍaga-ḍaga var. of *ḍagadige*, *ḍagadaga*.

ḍaga-maga (I. *ḍajmagānā* to stagger) p. v., of boats to be tossed about on the sea. It occurs only in *bajan* songs: *Sanunlar talare naika ḍajmagijina*, *Naika hīadolojana*.

ḍagar I. sbst., an extensive low rice-field which takes at least two *salas*, 80 measures of paddy in the sowing: *ḍagarko sik na*.

II. adj., with *loṣon*, same meaning.

III. trs., to extend a rice-field so that it becomes a *ḍagar*: *ṭokorage taikena rūrasirna kurakatēteko ḍagarkeda*, it was a little bit of a field, by using the levelling plank every year they have increased it so that now it has become a large field.

ḍagar-u p. v., to be extended, increased, into a large field: *loṣon nādo ḍagarjana*.

ḍagarge adv., modifying *bai* so as to be a *ḍagar*: *loṣon ḍagargeko baikeda*.

ḍagaroge adv., so that the field becomes a *ḍagar*: *ḍagarogebu karaea*.

ḍagar-ḍugur (Sad., Or. *ḍagḍagrā* to have a base insufficient comparatively to the height; ofr. Mt. *ḍadu-ḍadu*) I. intrs., of several short-legged birds, as wagtails, quails, partridges, chickens; of several short-legged

children and, in songs, also of several short-legged grown ups, in entr'd. to *ḍugur*, *ḍugurḍugur*, used of only one individual, to run very fast with short steps : *ḍagarḍugurjadako*.

ḍagarḍugur-en rfx. v., same meaning : *ḍagarḍugurentanako*.

II. adv., with or without the afxs. *ge*, *ange*, *ḡge*, *tan*, and modifying *nir*, same meaning : *ḍigarḍugur-angeko* nirtana.

ḍagarna (Sad.) I. sbst., the short horizontal cross-poles of an Indian scaffolding, about 4' to 5' long and about 3" thick, which rest with one end in a hole left in the wall of the building, whereas the other is tied to the horizontal bamboo running parallel with the wall under construction, at about 3 to 4' distance from it.

II. trs., to use as a *ḍagarna* : *ne darukobu ḍagarnica*.

ḍagarna-ḡ p. v., to be used as a *ḍagarna* : *neako kā ḍagarnaoa*, *hupuringea*.

ḍagarna-korpeḍ sb. t., the hole in the wall in which one end of the *ḍagarna* rests.

ḍagiḍa gedḡgi lkiḍa ḡ:ḍagi gedḡgi (twice) imitative description of one of the rhythms of the *nagera* drum during a *jarapimage* dance.

ḍahana Nag. var. of *ḍāḡ* Has., which see.

ḍahanga sbst., name of one of the septs of the Munlas. See *kili*.

ḍahar Nag (H.) I. sbst., a road a way, a path : *oko ḍaharteko senḡ-jana*? What way did they go?

II. intrs., to make a road, a way a path : *bandaari hajina, nāḍo*

cetanteko ḍaharkeda, the embankment of the bund has been broken through, a track now has been beaten higher up across the dell.

ḍahar-ḡ p. v., constructed imprsly., of a road, way or path, to be made : *nete ḍaharḡka*, let the road be made this way.

ḍahi Nag. var. of *ḍai* Has.

ḍahu syn. of *kohacēre*, sbst., the white-breasted Wat r-Hen, *Amaurornis phoeniceus*. Its call is *koha*! *koha*!

ḍahu-daru Nag. *ḍau-daru* Has. (Sad.) sbst., *Artocarpus Lakoocha*, Roxb.; *Urtioaceae*,—the Monkey Jack, a large deciduous tree, 50-60 ft high with large elliptic leaves and an irregular-shaped orange-coloured fruit as thick as an apple, which is eaten when ripe. Its yellow amorphous flowers also are cooked and eaten. The milky juice of this tree is used in very small doses, one or two drops for children, more for adults, as a purge. A greater quantity is injurious and can be fatal. For small pimples and cracked skin an infusion of the bark is applied. The bark finely powdered is applied to sores to draw out the purulent matter.

ḍahu-soso sbst., the milky juice of the monkey-jack.

ḍai Has. *ḍahi* Nag. I. sbst., the dry leaves and cowdung or other rubbish burnt for manure on the nursery ground for *kode* millet : *ḍaiḡo dupiltana tisingapa*; *ḍaiḡ atarakada* (or *onḍorakada*).

II. trs., (1) with *ḡora* as d. o., to

make a *kode* nursery on a field :
apia gorako *daiakuda*. (2) to sow
kode on a plot where *dai* has been
burnt : *kode daiipe*.

III. intrs., to make a *kode* nursery
on a field : ne gorare apiako
daiakada.

dai-q p. v., (1) prsl., of *kode*, to be
sown on such a plot : *kode gapa
daioa*. (3) imprsl., of such a nursery,
to be made : *dupil bāri dupilhun-
diakana daido auri daioa*.

da-n-ai vrb. n., (1) the extent of
the nursery made : *danaiko daikeda*,
goṭa gorako talamalakeda, they
made such a large *kode* nursery
that it covers half of the field. (2)
the materials burnt on the nursery
ground : *honder candura danaido
hoṭodudugar oṭanabakeda*, eṭa
some *dai* lagatina, the ashes prepar-
ed last month on the nursery ground
have been carried off by the dust
storm, we must begin again. (3) the
seeds sown in the nursery : *aiṇa
danaido kā omonjana*, *jargi sondo-
rokeda*, the *kode* seeds I have sown
in the nursery did not sprout, the
rain has caused them to rot.

qall var. of *qali*, poetic syn. of
bā, flower :

Cikan baha bahalenam, mai ?

Bahabaham soana.

Cikan dandiq dandiq lenam, mai ?

Dailidatlim sirijan.

With what flowers hast thou adorn-
ed thyself, O girl ? Thou smellest
of flowers.

qalrḡega-blā Nag. (Sad.) syn. of
buṭitombabin Has.

qak, *qaka*, *qak*, *qaka* (H. *qāk*)

sbst., the post, the mail.

qakaq-dokeq, *hakaq-dokeq*, jingle
of *dokeq* denoting plurality.

qakdar, *qākdār* syn. of *daṭṭraha*,
sbst., a postal runner.

qakdar, *qakādar*, *qakādar* (Engl.
doctor) I. sbst., a physician,
a surgeon : *qakdarko inku sarkari
buldiko*.

II. trs., (1) to subject smb. to a
medical examination. (2) to put
smb. in charge as a physician, to
give to smb. the post of physician.
qaklar-en rflc. v., to take charge
of a post of physician.

qakdar-q p. v., (1) to be posted as
physician. (2) to be submitted to a
medical examination.

Note the idiom : ne hoṭo *qak-
dargee* tearakana, he knows much
about medicines (native or Euro-
pean).

qakdar-kami sbst., the work of a
physician.

qakdar-oṭṭa sbst., the house of the
physician.

qakdar-ranu sbst., medicines
prescribed by physicians, i.e., Euro-
pean medicines.

qaken var. of *qhāken*.

qaki var. of *qhāki*.

qaki-qatōmtan var. of *qhāki-
qatōmtan*.

qaki-lāḷ var. of *qhākilāḷ*.

qak-oṭṭa, *daka-oṭṭa*, *qāk-oṭṭa*, *qaka-
oṭṭa* sbst., the post-office.

qak-oṭṭarenj sbst., the postmaster.

qaku var. of *qhāku*.

qakuq trs., to shake once a large
roundish object, as a rice-bale, a
boulder, etc. : *oṭekla ne huṭuḡkoṭ*

ḍakuḍ-ḍakuḍ

ḍakuḍla.

ḍakuḍ-ḍ p. v., of a round object, to be shaken once: no potom mid tite kā ḍakudloa.

ḍakuḍken adv., with *ekla*, shaking once: ḍakuḍken eklalena.

ḍakuḍ-ḍakuḍ frequentative of ḍakuḍ.

ḍakuḍḍakuḍtan, ḍakuḍlek adv., shaking several times, often or continually: potom gaṛiro toḍaṭoḷ-tareo ḍakuḍḍakuḍtan eklaoa, a bale will shake on the cart even if it be carefully tied to it.

ḍakūnuḷ sbst., the fact of losing one's footing, of stepping into a hole, of having one's knee give way from exhaustion: ḍakūnuḷte kaṭae lotoḷjana, he sprained his ankle by stepping into a hole.

ḍakūnuḷ-n rfx. v., to lose one's footing, to step into a hole, to have the knee give way from exhaustion: upun gaṇḍi bāribu senkena, cilekatem ḍakūnuḷntana? aminando kam lagaakana, we have walked only four leagues, how can thy knee bend under thee from exhaustion? Thou art not so tired.

ḍakūnuḷ-ḍ p. v., same meaning: sen puragele damdukarakeda, enate jārele tōḍbara ḍakūnuḷbarajan, we walked very fast so that we often tripped on things or stepped into holes.

ḍa-n-akūnuḷ vrb. n., the extent to which one loses one's footing: ḍanakūnuḷi ḍakūnuḷjana, mūree tumbidjana, he lost his footing in such a way that he fell on his nose.

ḍakūnuḷḍakūnuḷtan adv., with *sen*,

ḍalaṇ-ḍuluṇ

to walk like one whose legs are weak from exhaustion.

ḍāl var. of ḍ'āl.

ḍala Has. ḍalsa Nag. (Sad. ḍalsi) syn. of *tulaḍali*, sbst., the scales of a balance. They are double-bottomed, the outside made of interlaced round sticks of split bamboo, the inside made of interlaced broad slices of bamboo.

ḍalaṇ-ḍeleṇ, ḍeleṇ-ḍeleṇ (II. (ḍhi'a) I. adj., of large abdomens; of certain fruits like *ḍrijō*, *ḍakhrasjō*; of the eggs of red ants, lizards, snakes and alligators; of inflated rubber: soft and resilient: ḍalaṇḍeleṇ hon, or ḍalaṇḍeleṇ lāyten hon; ḍrijō ḍalaṇḍeleṇgea; binjarom ḍalaṇḍeleṇgea.

ḍalaṇḍeleṇ-ḍ, ḍeleṇḍeleṇ-ḍ p. v., to become large-bellied, to become soft and resilient: ḍrijō ḍalaṇḍeleṇkana.

II. adv., with the affs. *ge* or *tan*, resiliently, with a large belly: *ḍakhrasjō ḍalaṇḍeleṇtin* leloa; *curinko lāy ḍalaṇḍeleṇtanko* leloa or *ḍocaṭe sengal uṇṇantanleka* leloa, the spoks appear with large bellies and spit fire.

ḍalaṇ-ḍuluṇ, ḍuluṇ-ḍuluṇ (Sad) The first of these jingles is used when there is question of several children, the 2nd when there is question of one child only. I. abs. n., leanness and weakness, and enlargement of the spleen in children from 3 to 6 or 7 years old, and in underfed young calves: no hona ḍuluṇḍuluṇ māṛimāṛite bano-gṭana.

dalað

dalað

II. adj., of the same, lean, weak and with enlarged spleen: *dulur-dulur* hon cikan jomea omairee kirioa? With what food would such a lean child become fat? *dalar-dulur* cuikoe haraujadkoa.

III. intrs., of the same, and also of weak convalescents; to walk with an unsteady wavering step.

dalar-dulur-en, *dulur-dulur-en* rlx. v., same as intrs.

da'ar-dulur-g, *dulur-dulur-g* p.v., of children and calves, to get into that state of weakness: honko iduuro cilekateko *dalar-dulur-goa*, enara sabuti kain namakada, tuar cuikodo toa banqjanrate jingeko jombaraea adko *dalar-dulur-goa*, who knows how children get into that state! I have not been able to make it out, but motherless calves, through want of milk, will eat anything at all and so they become lean and weak and their stomachs get distended.

IV. adv., with the affs. *ange*, *ge* or *tan*, modifying *lelq* or *rikaq* in the meaning of the p.v., and *sen* in the meaning of the intrs.: bar candui hasulena, nado *dulur-dulur-tane* senbara, he has been sick for two months, now he can just move about with faltering steps.

dalað (H. *dālā*) I. sbst., evil reputation, spreading of evil reports: ne *dalað* auri ririq jaked injimete nidanuba jā hature dera nam maskilgea, as long as people remember those evil reports, it is difficult for him to find a lodging for the night in any village.

II. adj., with *kaji*, evil reports: *dalað* kajile aiumla, mæte sabutido kale lella, we heard those evil reports but we did not see with our own eyes any proof of them.

III. trs., (1) with *hukum* as d.o., to issue or promulgate an order or law:

enara hukum sarkaro dalaðkedā: (2) with *ci'i* as d.o., to throw lots. (3) with *horo* as d.o., to defame, to detract, to spread evil reports: *samasama goṭa hatui dalaðjañā*, he calumniates me all over the village. (4) with *hal* as d.o., to spread a news.

dalað-n rlx. v., to cause oneself to be spoken of for one's bad behaviour; to render oneself notorious: *aēā nutume dalaðntana*.

da-p-alað repr. v., to defame each other, to spread evil reports about each other: *najom mente janaðben eperana, nekatege goṭa tolaparareben dapaðlana*, you two always quarrel accusing each other of being witches and so you destroy each other's reputation in and all around the village.

dalað-g p.v., (1) of an order or law to be promulgated. (2) of lots, to be thrown. (3) of people, to be defamed; to become known or notorious: Bagamaren Konde ondoka mente Singdisum turube *dalaðakana*, the reputation of Konde of Bagama as a human sacrificer has spread as far as Singbhum; *añā nutum dalaðjana*, I am known all over the country. (4) of news and the like to be spread: *hal dalaðjana*.

da-n-alað vrb. n., the extent to which a reputation is destroyed, the extent to which news or reports have been spread : Gandhiā kaji *danalað* *dalaðjana*, goṭa disumren huṛiṁ-maraṁkoṇ luturretebaṇa, Gandhi's words have been divulged so much that they have reached the ears of big and small alike.

dal-dal var. of *dhāḍāldhāḍāl*.

dāldumba I. sbst., neglect of taking proper care of smb. : ne honkoṇ *dāldumba* lelte hatubagako kā suku-jaḍlea, we, their co-villagers, are displeased to see how they neglect these children.

II. adj., with *hon*, a neglected or abandoned child : *dāldumba* honko lelkeḍkoate aiṇā jī rojana, my heart was torn when I saw those neglected children.

III. trs., to neglect taking proper care of smb., to abandon smb. : aben kulgiare misa kuṛi hāṛāoa misa koṛa hāṛāoa, enka honkoban *dāldumba-jadkōa*, a nong you, two married people, now the wife then the husband sulks and in that way you neglect your children ; Asānte nirjanate honko alon *dāldumbakōa*, do not run to Assam abandoning thy children.

dāldumba-n rfx. v., to be the cause of one's own neglect or desertion : tuar hon alelō taṇmele menlīa, kaēṇ-jana aēge *dāldumbantānam* cikaerō ? We told that orphan to remain with us, he refused, he causes his own neglect, what canst thou do ?

dāldumba-o p. v., to be neglected, to have nobody taking care of one's

well-being, to be abandoned, to be distressed by a death : koṛa goṛjana ente kuṛi aḍ honko *dāldumbajana*, the man is dead and now his wife and children find it difficult to live, or are overwhelmed with grief.

IV. adv., with or without the aff. *tan*, modifying *rikō*, same meaning as p. v.

dāldumba-cabaq p. v., to be alone in the world : *dāldumbacabaṇkanaiṇ*.

dale-kale syn. of *dāldumba*.

dali I. sbst., the crest of a fowl, hen or cock, in entrd. to *lacuraḍali* Nag. or *luṛaki* Has. the wattles of a cock : ne simā *dali* haḍgiṛitape, mede dapalōtana, cut off the crest of that cock, it hangs over its eye ; pirusimā *dali* sōndteo tigoa, *daliteo* tigoa, the crest (caruncle) of a turkey fowl is as much a trunk (as of an elephant) as it is a crest.

II. trs., to fit with a crest a plaything representing a cock : sandi-simā murti niralgēko *daliakada* or *daliakāia*.

dali-o p. v., (1) to grow a fleshy crest : enḡa simko hupuṛiṇgeko *daliakana*. (2) of a plaything representing a cock, to be fitted with a crest : ne simmurti maraṇge *daliakana*.

da-n-ali vrb. n., the size of a cock's crest : *danali* *dalijana*, simḡe jāṛē baria simṛa iminṛa iniṇ *dali* menṇ, it has grown such a large crest that though it is only a small cock, its crest is as large as those of two cocks put together.

dali poetical syn. of *bā*, flower, both abstrly. and prlly., especially

dali

dambua

as denoting a bunch of flowers stuck over the ear by men, and in the hair by women. It stands also for *bāparoh*, the flower feast. *Dali galaq* is the poetic parallel of *bā gutu*, to arrange the calices of flowers on a thread by way of a necklace or a garland : *daligo setertan*, the flower feast is near.

dali (H. *dālī*, a tray) *subst.*, (1) a square-bottomed, round-mouthed, rather shallow basket, 18" broad by 12" high (Pl. XVI 6). (2) *dali* or *aḷalḍali*, *syn.* of *dūraq*, a basket shaped like a basin, used like the *dūli* for storing things, but mostly used to give paddy to eat to cattle. (3) *dali*, *tulaḍali*, *dala*, *ḍa'sa*, the scales of a balance. These as well as *aḷalḍali* are made of plaited round sticks of split bamboos on the outside and flat bamboo lamellae on the inside, whereas the square-bottomed basket is made of flat lamellae only.

dali syn. of *dali-taka*.

dalla *subst.*, a question for examination proposed to the *soka* or magician : *daliale anakadī*, *lalelem*, we have brought a question, examine it for us ; *daliḥiq namakadī*, *nea panjileate siṭtiṇa*, I (as magician) have a question to examine, when I have finished divining it, I will go to plough.

dali-aṛa, *simḍali-aṛa* *syn.* of *kokoṛecqbaha*, *subst.*, *Celosia cristata*, Linn. ; *Amarantaceae*,—an annual erect herb, 3 to 4 feet high, with thick leaves and a showy crest of pink-red flowers. It is used as a

potherb : *daliaṛaṛa sakam siḍkea-teko honḍaea*.

dalikatarl *adj.*, with *ole*, rent free land possessed by the *pahan*, the village sacrificer, as a remuneration. In Has. many *pahans* do not possess such land.

dali-taka *syn.* of *dūli* and *gonor-taki*, *subst.*, that part of the marriage price which is paid in cash ; *jia-ḷedera* and *eqḡibageṭaki* are not included in this : *daliṭe telakeda oi aṛige* ?

damarkom, *dambarkom* I. *subst.*, a campanulate bell : (1) *sadom-dambarkom*, 3" high. (2) *ṭiriq* 4-5" high. (3) *gaiḍambarkom*, 6-7" high. (4) *hatiḍambarkom*, 1 ft. high. (5) *maratq ḍambarkom* or *girjaḍambarkom*, a great bell or church bell.

II. *trans.*, to hang a bell on, v.g., an animal's neck : *hatiko ḍambarkom-ki*.

damarkom-q, *dambarkom-q*, *p. v.*, to be fitted with a bell : *miaḍ ḍambarkomakan hatiṇa lellja*.

dambha-daru (Or. Sad. *dambha*) *subst.*, *Citrus decumana*, Linn. ; *Rutaceae*,—the Pomelo or Shad look tree, a shrub or small tree without spines, with alternate, 1-foliolate, evergreen, coriaceous leaves and winged petioles. The flowers are white, scented. The tree is cultivated for its large edible fruit.

dambua (H. like the *jambu*, rose-apple) *adj.*, short and thick, plump. This *adj.* is used to qualify *citri*, partridge, and certain fruits : *uli*, *pabita*, *tamras*, *sarupa*, *nimbu*, *beṛq-*

dambua-citri

gara. It is also applied to trees usually bearing such fruit: *Burumare miaḍ dambua ulidaru mena*.

dambuagiri-p p. v., to grow quite thick and short.

dambua-citri Has. **jambua-citri** Nag. sbst., the Black Partridge, *Francolinus vulgaris*, somewhat larger than *citri*, the grey partridge.

dambur-tasaḍ (Sad. *dambur*) sbst., a grass so called: *damburtasaḍ irileka neloā mendo gopoḍ sapaṅgingea*, it looks like *iri* but the pedicels, i.e., the spikelets, are farther apart.

damḍum (Or. *dhabdhabānā*, to splash) I. sbst., splashing noise made by smb. swimming or floating: *damḍum aluṃṃtana*.

II. adj., with *sari*, the same sound.

III. intrs., to swim or float splashing in the water: *honko bandareko damḍumjada*.

damḍum-en rflx. v., same meaning: *damḍumenme*.

damḍumtan adv., modifying *seno*, *debel*, *sari*, with noisy splashing.

damkac sbst., a kind of dance. See *susun*.

dandā (Sk. *dand*, a stick) I. sbst., (1) syn. of *soṭa*, a stick used as a stick or as a handle of some instrument, generally a small stick, never a stick more than 5' long, in cntrd. to *totoka* Has. *madaga* Nag. a larger stick, such as will generally need the use of both hands when striking. (2) the ridge-piece in a 2-sloped roof, in cntrd. to *bandia*, the ridge-piece at the intersection of the two long sides in a 4-sloped

dandā-ora

roof.

II. trs., (1) to use as a stick: *ne maḍbu dandāea*. (2) to cover a house with a 2-sloped roof: *ne oraṃpo dandāea cipe catomea?* (3) in the cps. *midḍandā*, *bandandā*, etc., to give smb. one, two, etc., strokes of a stick: *midḍandāliṃṃ*. (4) in jokes, to beat smb. with a stick.

dandā-gō p. v., of a house, to get covered with a 2-sloped roof: *ora dandāakana*.

dandā-bosa trs., to punish by a beating with a stick for the very first time: *ne hon janaḍ iskulūṭee nira, misao kape dandābosajia*.

dandābosa-p p. v., to be punished for the very first time with a beating with a stick.

dandā-ora, **dandom-ora** sbst., a house or hut with a roof sloping down on two sides only, a gabled house, in cntrd. to *calomora*, a house having a roof sloping down on four sides. In the left corner of the photo given on Pl. XXXIII stands *dandā-ora*: A is the kitchen, B is the store-room, *aliṃ*, C is the *sare* or ordinary sitting place, D is the small verandah. Fig. 4 shows the mode of joining the rafters over the ridge-piece. The mudwalls are generally about 1½' thick at the base and 1' on the top. Their height averages a trifle over 5' or, as the Mundas put it, they are a man's height. If there be no separate stable, then the goats, bullocks and uffaloes find place enough in one of the two side-rooms.

dandā-soan trs., to cane, to punish with a beating with a stick.

dandāsoun-q p. v., to get caned.

dandā-soŋa I. collective noun, all kinds of sticks and canes.

II. trs., to beat smb. several times with a stick or to be several beating him: *dandāsoŋakiale*.

dandāso-p-oŋa repr. v., to give each other beatings with sticks: *kajite bārigeŋu dapala, kabu dandāso-p-oŋa*, let us always be content with scolding those who are in fault amongst us and never come to beating them with sticks.

dandāsoŋa-q p. v., to be beaten several times or by several people: *nekam berberare musinareom dandāsoŋaŋa*, if thou continuest so quarrelsome, thou art sure at least one day to get several people beating thee.

dandē Has. Nag. **dandom** Ho (Sk. *dānd*, a fine) I. sbst., a fine: *dandem omakada* (balkeda or perkedda)? Hast thou paid thy fine? *dandeko tōkja* (or lagaōkja), they fined him; *cinā gunaledate ne dandee tōjana*? Why was he fined? II. trs., to fine smb.: *dandekjako*.

da-p-ande repr. v., to impose fines on each other as occasion arises: *pura kabu dapandea nekan gunare*, let us not impose heavy fines on each other for such a fault; *kimineahonjarea juputidre oro nuputumre ili dapandera dastur mena*, it is the custom to fine with the expenses of a drinking bout for the village community, a family in which

a son has touched or named the wife of his younger brother or vice versa; *kulgiaburja nuputumre dapandera dastur banaa, mendo nikiŋa honko gadioako menia*, when a husband or a wife happens to pronounce the name of the ether, it is not the custom to fine them for this, but it is believed that their children will become deaf.

dandē-q p. v., (1) to be fined: *mōrē takae dandelena*. (2) of such or such a fine, to be imposed: *nīlāete mōrē taka dandelena*.

da-n-ande vrb. n., (1) the imposition of a fine: *missa danandete kae sōjejana*. (2) the extent of the fine or fines imposed: *danandeko dandekja, ena haltee laganterjana*, they imposed such a fine on him that by paying it he was put in dire straits.

dandē-boro sbst., the fear of getting fined.

dandē-cirgal trs., to cause smb. to become prudent and cautious, to put him on his guard, to correct him, by means of fines.

dandecirgal-q p. v., to be corrected by a fine, to be on one's guard against a fault for which one has been fined.

dandē-dundī trs., a jingle of *dandē* occurring in a sacrificial formula to Singbonga; in which however the two components of the jingle are disjoined: *am manoahonem dandetan dunditanredo*, if thou punish or try by suffering a child of man.

dandī (fl. *dandī*) I. Nag. syn. of *copa* Has. sbst., the stalk of a

silk-worm's cocoon.

II. It occurs in certain sbst. cpds.: *banamdandî*, the shaft of a *banam* violin; *karaqandî*, the partly split pole to which the *kara*, clod crusher, is fastened; *karabaqandî*, the pole to which the handle of the plough is fitted; *tulaqindî*, the beam of a hand balance; *tuilaqandî*, the shaft of a *tuila* guitar.

III. trs., to make into a *banam-dandî*, a *karaqandî*, etc.: *neabu dandîia*.

dandî sbst., I. (1) a drawn straight line: *dandîrege* oleme, *alom cetan-latarea*, write along the line, neither above nor below. (2) a line of writing, a paragraph: *miq dandîia* olkeda, *miq dandîia* paraokeda. (3) syn. of *kharî*, a couplet, a stanza of a song: *bar dandî durakeate*, *da nâdo*, *ilî omainapee menea deorâ*, when the witch-finder has sung two stanzas he says: come now! give me a drink of beer.

II. trs., (1) to rule paper: *kagaj dandîlem* sida, *enate oleme*. (2) to compose a song in so many couplets: *duram môrêae dandîkeda*.

dandî-q p. v., (1) of paper, to be ruled: *kagaj mulite dandîakana* oi *gandete*? Is the paper ruled vertically or horizontally? (2) of a song, to have so many couplets: *duram môrêae dandîakana*.

da-n-andî vrb. n., (1) the closeness of the ruling: *dananîdî dandîkeda*, *dandîtegee* perokeda, *kotakore* olsoaba? He has ruled it so close that it is full of lines, where is the

place to write on? (2) the ruling on a paper, the paper ruled: *nea okoëa dananîdî*? Who has ruled this paper?

dandîd Has. (H. *dandîr*) syn. of *gandîia* Nag. trs., to cut in slices: *haradibî orq beltako dandîdea*.

dandîd-q p. v., to be sliced, cut in slices: *ne helta n âge dandîdoka*.

da-n-andîd vrb. n., (1) the extent or rapidity of slicing: *dananîdide dandîkeda*, *modgarikaqrege modhatuterla*, he sliced so rapidly that in a very short time he filled a winnowing shove l. (2) the slices cut: *nea okoëa dananîdî*?

dandîd I. sbst., anything stuck over the ear. In poetry *dandîd* is a parallel of *dail*, *dali*, flower (See the song under *dîlî*.)

II. trs., to stick smth. over the ear: *cungiko dandîdea*. Note the idiom: *ne kurî sârouî kapienîl dandîdakada*, this woman has stuck over her ear the head of an arrow, the head of an axe, i.e., she is married, whosoever takes her in his house will expose himself to be cut down with an axe or shot with an arrow by her true husband.

dandîl-en rfix. v., to stick smth. over one's ear: *kirumbaha dandîl-enme*, *miq koza luturre melle dandîlîkîna*, a man has stuck an arrow shaft over his ear.

da-p-andîd repr. v., to stick smth. over each other's ear: *no bonkîa golancibâkîna dâpanîdîtana*.

dandîd-q p. v., to be stuck over

dandika

the ear; ama luturre dandidakan cunagi salgaðabum, light for our common use the cigarette stuck over thy ear.

da-n-andið vrb. n., (1) the quantity of things stuck or the time they remain stuck over the ear: bako danandide dandiðjada, luturreo kã soahtana; miad cunagi danandide dandiðkeda, balbalte lumuterjanreu kae oockeda, he kept a cigarette stuck over his ear so long that he did not take it off even when it had got quite wet with perspiration. (2) the object stuck over the ear: sida danandido ulugirijana, nea tieomtem dandiðla.

dandika I. subst., the long middle-line in the game called *curgada*.

II. intrs., to draw that middle-line, talamalarege dandikaape, atomnq-jadape, draw the line in the very middle, you draw it too much to one side.

dandika-q p. v., of that middle-line, to be drawn: okotare dandikaakana? kã lelqtana.

dandom Ho var. of dande.

dandom Has. danom Nag. (H. dandī, handle) I. subst., a handle: hakedandom; katuðandom; uðdandom, the stalk of a mushroom; dandire halka bakogoa, dandom karatandipli saboa, it is on (the split end of) the pole of the clod crusher that the *kalkas* are hooked, the handle is held in the hand when the clod crusher is in use.

II. trs., to fit with a handle: kuðlam dandomtām.

dandom-q p. v., to be fitted with

danti

a handle: ne hake dandomqka.

da-n-andom vrb. n., (1) the fitting with a handle: nea okoəa danandon? hekōldekodtana, who has fitted on this handle? It is shaky. (2) the handle fitted on: misa dandomdo caqajana, the first handle which was fitted on got split.

dandom-orq rarely used var. of dandqorq.

dan manab var. of dhanmanab.

danom Nag. var. of dandom Has.

dantala, dantiq Nag. dantula Has. (H. dāntīl, pedicel, stalk; Sad. danti) subst., (1) the petiole or stalk of a stemless plant, in cntrd. to karmarī Has. karmarkom Nag. the petiole of a stem or branch leaf. In this meaning it is syn. with nupī. (2) the rachis of a pinnate leaf, the petioles of the leaflets being called karmarā, karmarkom. (3) the stem of a mushroom, also called danton, danom. (4) the petiole ear of maize, also called cokq and in Nag. koəa. (5) the stem of maize, gangai, tuṭi, kode, in cntrd. to dandq, the stem of sugercane, and koscar, the stem of sugercane or maize. (6) the threshed plant or straw of maize, gangai, tuṭi, kode, surgunja. (7) the stubble of kode and surgunja, also called nanda.

dantala-q etc., p. v., to get such a petiole, stem, etc.; ne gangai mopotoəa dantalaakana, these gangai plants have thick stems.

danti (Sad. danti) subst., the petiole and ribs of a tobacco leaf only.

ḍanṭila var. of *ḍanṭala*.

ḍanṭula Has. var. of *ḍanṭala* Nag.

ḍāṇ (Sad. *ḍang*; Or. *ḍāṇḡ*; H. *ḍāṇḡ*) I. sbst., a pole, a perch, a long stick. It is never used alone to denote poles by means of which loads are carried; these are called *marurā*, *sangoḷa* and *baiḍāṇ* or *majāḍāṇ*: *biārā tuḍtanre turimuka ḍāṇteko ḍāṇea jilīa orḡ cakar*, in the uprooting of the paddy seedlings for transplantation, the nursery field is divided into squares by means of a pole six cubits long.

Note the idiom: *miāḍ ḍāṇte dal*, to punish indiscriminately the innocent with the guilty: *miāḍ ḍāṇte alom ḍallea, okoniḡ gunaakada inj lelurumkjate erāṇime*, do not punish us indiscriminately, examine who is the culprit and scold him alone; *miāḍ ḍāṇtele ḍallena*, we were punished indiscriminately. Instead of this phrase the trs. opd. prd. *miāḍḍāṇ* may be used both in the a. and in the p. v.

II. trs., (1) to use smth. as a perch or pole: *ne maḍbu ḍāṇea cibubataea?* (2) to divide a surface into squares measured by means of a perch: *caṅkaoko ḍāṇea; biārā ḍāṇepe*. (3) in connexion with the nls. *miḍ*, *bar*, etc., to confide to smb. the work on such a square: *eskar-kobu babarḍāṇkoa, saṅgikodo hoṇo jainge*, to people who work alone let us confide a square of two lengths each, and to those who work several together let us confide spots proportionate to their numbers. (4)

in connexion with the nls. *miḍ*, *bar*, etc., to carry smth. by means of one, two, etc., *baiḍāṇ*, i.e., poles shouldered by a man at each end: *ne poṭom apiḍāṇ hobaoa kāredo kā ḍaṇioa*, we must be six men with three poles to carry this rice-bale, otherwise we shall not be able to do it. III. intrs., to fix a rate per square: *cilekape ḍāṇtada* (or *ḍāṇrepe cilekatada*)?—*Api ḍibua*, what rate per square have you fixed (for uprooting the paddy seedlings)?—Six pice.

ḍāṇ-ca rflx. v., to undertake the work on a square of so many lengths: *amdo ciminem ḍāṇena?*

ḍāṇ-ḡ p. v., (1) used in the meanings corresponding to those of the trs.: *soben maḍ buditare ḍāṇcabajana*, all the bamboos have been used up as perches for the *ḍāṇbudi* bean to climb on; *biārā ḍāṇoka*, let the field of paddy seedlings be measured into squares; *biārā huṇinḡea, sobenbu babarḍāṇḡre kūjābu hobaoa*, the field of paddy seedlings is small, if we get squares of two lengths there may not be enough for us all; *apiḍāṇoka ne kera, bar ḍāṇte kae ḍaṇioa*, let this buffalo be carried by six men with three poles, it can not be carried by four men. (2) of the sun, in connexion with the nls. *miḍ*, *bar*, etc., to be the length of one, two, etc., poles above the horizon, either in the morning or in the afternoon. The elevation of one pole above the horizon in the estimation of the Mundas is about 15 degrees, the distance the sun travels in one hour: *siṅgi miḍḍāṇakanrele*

tebala, we reached one hour before sunset. N. B. These epds. instead of being used as prds., may be used with the same meaning as advs. modifying *saregq* or *rakabq*: *siagi miḍḍāṇq* sarekana, *aūrii jupu-jupuua*; *siagi bardāṇq* rakabakante girja hobaoa, we shall have the service two hours after sunrise.

ḍa-n-āṇ vrb. n., the great number of poles used in carrying one object: *maranā diri ḍanāṇko ḍāṇkeda*, *gotan-ko ṭepesaṭtana*, they are so numerous carrying a large stone with poles that they cramp each other.

ḍāṇ-budī, ḍāṇ-buḍi Nag **ḍāṇ-rambrā** Has. sbst., so called because it is the only kind of *budī* which is made to climb on perches, *Vigna catjang*, Endl.; var. *sinensis*, Prain; *Papilionaceae*,—a widely cultivated climbing herb with pale blue and white flowers and long slender pods with 12-30 seeds separated by long intervals. These pods are eaten cooked when green and the young leaves too are used as a potherb. There are five varieties in cultivation: the first, called *ḍomkol*, has a pod 1 ft. long and as thick as the little finger; the second has a slender reddish pod 1 ft. long: the next a slender green pod 1½ ft. long; the two last have slender pods 2 ft. long, the one green, the other whitish. These have no special names.

ḍāṇ-ḍāṇ, ḍāṇ-ḍiṇ, ḍiṇ-ḍāṇ vars. of *ḍhaṇḍhaṇ*.

ḍāṇ-ḍoṇ, ṭāṇ-ṭoṇ I. adj., (1) with *maḍ*, a) very hollow bamboo, a

bamboo with thin walls. (2) with *ari*, an embankment pierced through and through with numerous rather large holes (large enough for a cat to pass through). In this meaning it is a syn. of *baṇboṇ* and a frequentative of *ḍoṇḍoṇ*, and is also used as adj. noun: *ne aṭira ḍāṇḍāṇko cilekate bairuaṇoa*?

II. trs., to make such holes in an embankment: *cikanko ne aṭiko ḍāṇḍoṇkeda*? *dorabina ci guṇuko*? *ḍāṇḍoṇ-q, ṭāṇṭoṇ-q* p. v., (1) to get thus pierced with holes: *aṭi ḍāṇḍoṇkan*. (2) of bamboos, to grow thin-walled: *hatumaḍ ḍāṇḍoṇoa*, the ordinary cultivated bamboo has thin walls.

III. adv., with or without the affx. *ge* or *tan* and modifying *unḍuṇ*, (1) of embankments, with numerous holes as described. (2) of bamboos, with thin walls: *ne maḍ ḍāṇḍoṇtan*, *unḍuakana*, *alaci kā baioa*, this bamboo is very hollow, it is impossible to fix an iron point on to it so as to use it for goading.

ḍāṇ-ḍuṇ Has. I. sbst., imitative of a hollow sound as, v.g., of pots knocked against each other: *seta cima apeṇ oṇṇee boloakana, ḍāṇḍuṇ aṭumṭana*.

II. adj., with *sari*, the same sound.

III. trs., to cause the production of such a hollow sound: *cikanṇi ḍāṇḍuṇjada*? *pusijā*? Who is making that noise, knocking the pots against each other? Maybe the cat? *Oṇṇee seta boloakana, caṭukoe ḍāṇḍuṇjada*, the dog has entered the house, it is knocking

ḍaṇḍa

ḍaṇḍri

the pots against each other.

IV. intrs., to sound hollow, to produce that hollow sound: caṭuko *ḍaṇḍuṭana*.

ḍaṇḍuṇ-en rflx. v., same meaning as trs.: miad seta caṭukoe *ḍaṇḍuṇ-entana*.

ḍaṇḍuṇ-ḡ p. v., to be caused to produce a hollow sound.

V. adv., with the aff. *lan* and modifying *saṛi*, to sound hollow: latare diri buḥumatare *ḍaṇḍuṭan saṛia*.

ḍaṇḍ-ḍuṇ Nag. (Cfr. *ḍuṇḡa*) I. trs., to cause to dangle: bḍraḡa bonḍole *ḍaṇḍuṇḡada*.

II. intrs., to dangle: ḍaḡa burateḡa balti kûāre *ḍaṇḍuṇḡana*, the bucket for drawing water dangles over the well.

ḍaṇḍuṇ-en rflx. v., to hang on to smth. with the hands and dangle or swing: honko koronjōlatarko-toreko *ḍaṇḍuṇentana*.

ḍaṇḍuṇ-ḡ p. v., to dangle, to be caused to dangle: hoēote uli *ḍaṇḍuṇḡana*.

ḍaṇḍuṇḡḡe adv., so as to dangle, so as to cause to dangle.

ḍaṇḍuṇḡan adv., dangling.

ḍaṇḡa, ḍaṇḡi, ḍaṇḡia vars. of *ḍhaṇḡa*.

ḍaṇḡra (Sad. II. *ḍaṇḡrā*) adj., with *haṛa*, an old bullock: miad *ḍaṇḡra haṛako kirinaḡaia*. Also used as adj. noun: *ḍaṇḡrape kirinaḡa*?

ḍaṇḡra-ḡ p. v., of a bullock, to become old: ne haṛa isu sirmae bḡgolaḡa nḡḍoe *ḍaṇḡraiana*, this ox was in good condition for long years, but now it has become old.

ḍaṇḡra I. trs., to wet with urine,

to urinate on smb. or smth.: miad seta aleḡa kubūi *ḍaṇḡrakeda*.

II. intrs., to urinate, to make water: *ḍaṇḡratanae, ḍaṇḡrakeda*.

ḍaṇḡra-n rflx. v., to urinate on oneself: kaṭae maḡenlōḡe gaḍree *ḍaṇḡgranjana*, enamente kae sondoṛojana, having wounded his foot with his axe, he urinated at once on the wound, that is why it did not fester.

ḍa-p-aṇḡra repr. v., to urinate on each other: en honkia *ḍopaṇḡra-jana*.

ḍaṇḡra-ḡ p. v., to get urinated on: *ḍaṇḡraukan lija soloḡtam*.

ḍa-n-aṇḡra vrb. n., the extent to which urine is rejected: ne racare *ḍanaṇḡrako ḍaṇḡrakeda*, mûre kû soaḡtana, they have urinated so much in this courtyard that the stench is unbearable.

ḍaṇḡra-ḍa subst., urine: *ḍaṇḡradḡa arage senoa*, his urine is red.

ḍaṇḡra-lumen rflx. v., ltly., to make oneself wet with urine. This is used figuratively like *ḍukilūmen*; both are insulting words and stronger than *lumeaban* and *cabanamen*, used in jokes, and *mamaranḡen*, used in common parlance, to demean oneself proudly. Sometimes *ḡlumen* too is used figuratively in the same meaning.

ḍaṇḡri I. adj., with *gai* or *gundī*, an old cow. Also used as adj. noun.

II. intrs., to offer the sacrifice of a bullock or cow to *Barandaburu*: *ḍaṇḡritanako; ḍaṇḡriknako*.

ḍaṇḡri-ḡ p. v., of a cow, to become

ḍaṅgra-janum**ḍaṅkū**

old. (2) imprsly., of such a sacrifice, to be offered: ne hatureo *ḍaṅgrilena* honder.

ḍaṅgra-janum sbst., *Echinops echinatus*, DC.; Compositae;—a branching, spreading, rigid, thistle-like, white-tomentose annual, 1-2 feet high, with alternate, pinnatifid, spinous leaves. It grows on embankments of rice-fields.

ḍaṅgua (Sad.) adj. and adj. noun, poetical parallel of *ḍiṇḍa*, young and unmarried, an unmarried young man or woman:

ḍiṇḍareḷo, kuṛi, ḍaṅguareḷo.

Bō cetan manisunum jōrotana.

ḍiṇḍareḷo, kuṛi, ḍaṅguareḷo.

Kaṭare pola, kuṛi, juṇurejunur.

Whilst thou art a maid, O girl, whilst thou art unmarried, On thy head the mustard oil trickles. Whilst thou art a maid, O girl, whilst thou art unmarried, On thy feet the toe rings jingle.

N. B. It occurs also in the jingle *ḍiṇḍaḍaṅgua*, old and unmarried, or married for several years but childless.

ḍaṅguar sbst., name of a sept of the Mundas. See *kili*.

ḍaṅgur-ḍaṅgur I. sbst., the sound of a large-sized wooden bell.

II. adj., with *sarī*, the same sound.

III. trs., to ring a large wooden bell; *ṭuṭāki ḍaṅgurḍaṅgurlem*.

IV. intrs., same meaning: *aleḍ bāisi ḍaṅgurḍaṅguranjada*.

ḍaṅgurḍaṅgur-ḍ p. v., of a large wooden bell, to be caused to ring: *ṭuṭūki ḍaṅgurḍaṅgurṭana*.

ḍaṅgurḍaṅgurtan, ḍaṅgurleka adv,

modifying *sarī*.

ḍaṅ-haṭiṇ intrs., to divide a field measuring the parts with a perch: *ḍoḡa honko goṭagoṭa loḷona kako-ḍoṇḍina enamenteko ḍūṇhaṭiṇjada*, the heirs of *ḍoḡa* cannot get each a whole rice-field, therefore they divide the fields measuring the parts by means of a perch.

ḍūṇhaṭiṇ-on rlx. v., same meaning.

ḍaṅka-ḍaṅka var. of *ḍaṅkaḍaṅka*.

ḍaṅka-ḍuṅku (Sad.) I trs., to move or shake the beam of a balance (which is generally supposed to be done in order to cheat): *tulaḷ ḍiṇḍaḍuṅkakeḷa*, he shook the balance; *tularee ḍiṇḍaḍuṅkakeḷlea*; *tuliruaṭale, kajilen iminṇa kū perḷena*, he cheated us in the weighing; we weighed it again and found that there was less than had been said.

ḍaṅkaḍuṅku-n rlx. v., syn. of *ṭilaṇṭolona*.

ḍaṅkaḍuṅku-u p. v., to be weighed in that manner: *bugilekado kū tula-lena, ḍaṅkaḍuṅku'ena*.

II. adv., with or without the affs: *ange, ge, ṇge, ṭin, tange*, modifying (1) *tula*, to weigh in that manner. (2) *sen, nir, rikan*, in the meaning of *ṭilaṇṭolona*.

ḍaṅkaḷ-ḍaṅkaḷ var. of *ḍaṅka-ḍaṅka*.

ḍaṅkū, ḍaṅkū-ḍaṅkū, ḍaṅkū-ḍapṇ adj., (1) with *toa*, upright breasts: *ḍaṅgrikoṇ toa ḍiṇḍūṭ*; also disumre *ḍaṅkūḍipṇ toatenko bṇkotale*, (song), herabout we have no marriageable girls left. (2) with *kuṛi*, a newly married woman, a marriageable girl.

ḍankūḍapu-n rflx. v., to run with shaking upright breasts : meromkoc kudaḍtana, toae *ḍaṇkūḍapuntana*.

ḍaṇkū-ṇ, *ḍaṇkūḍaṇkū-ṇ*, *ḍaṇkūḍapu-gg* p. v., (1) of breasts, to become swollen and upright : toa sida puṭukidoa, ente *ḍaṇkūua*, bar geleakan kurikoṇ labagoa, ente lamagoa oṛṇ buridilare cipiduteroa, the breasts first begin to develop, then they swell and become upright, those of women with two children become pendulous, after that they become flat like the fruit of the *rurur* creeper and in old age their skin only is left. (2) of girls, to grow into womanhood.

ḍaṇkūḍaṇkūtan, *ḍaṇkūḍaputane* adv., modifying *toag*, *ḍaṇḍiṭṭ* : ne kuṛi aṇandiakanreo *ḍaṇkūḍaputane* toa-akana, though married this woman has upright breasts ; *ḍaṇkūḍankūtan* *ḍaṇḍiṭṭakana*, she has become a fully developed maiden. Moreover the second of these advs. modifying *nir* has the same meaning as the rflx. v. : *ḍaṇkūḍaputane* nirjada.

ḍaṇḍiṭṭa (A. *dānk*, a coin) I. adj., with *bihri*, a manner of subscription in which each villager has to pay the same amount. Also used as adj. noun : mundaṇḍiṭṭakinaṇ hukunte bihrire *ḍaṇḍiṭṭale* ṭojana, we have to pay all the same amount in the subscription by order of the munda and the pahan.

II. trs., to arrange a subscription so that all contribute the same amount : bihriko *ḍaṇḍiṭṭakeda* ; hoṛo jāinbu bihriṇa eibu *ḍaṇḍiṭṭa* ? Shall we make the subscription according to

each one's means or shall we make it uniform ?

ḍaṇḍiṭṭa-n rflx. v., to impose on themselves a subscription by equal contributions : kabu *ḍaṇḍiṭṭana*, reṇḍe hoṛokodo reṇḍelekagebu bibrikoṇ, punji hoṛokodo punjiakanlekage, let us not give equal contributions, let us take a poor contribution from the poor and a rich contribution from the rich.

ḍaṇḍiṭṭa-g p. v., of a subscription, to be made by equal shares : bihri *ḍaṇḍiṭṭajana*. (2) of people, to be asked to contribute all the same amount in a subscription : hoṛoko *ḍaṇḍiṭṭajana*.

ḍaṇḍ-rambra, **ḍaṇḍ-ramṇa** Has. syn. of *ḍaṇḍbudi*.

ḍaṇḍrea, **ḍaṇḍren** affixed to the nls. *māḍ*, *bar*, *api*, *upun*, forms epd. adjs. denoting the number of poles (each with two men) needed for carrying a certain load. The first is used when the load is an inan. o., whereas the second is used when it is a liv. bg. or a dead body : *upun-ḍaṇḍren* saramko goḍḍiṇa, they killed a sambur deer for the carrying of which 8 men are, or were, needed.

ḍaṇḍ-saṇḍa Has. syn. of *ḥaṭu-saṇḍa* Has. *ḥaṭuaru* Nag. sbst., any kind of yam (*Dioscorea*) when cultivated.

ḍaḍḍ-ḍaḍḍ, **ṭaḍḍ-ṭaḍḍ** 1^o syn. of *daga-daga*, *ḍaṇḍadanga*. 2^o figuratively, I. adj., with *hoṛo*, a person who is in the habit of speaking very loud. Also used as adj. noun : *miaḍ ḍaḍḍḍaḍḍḍe* bijulena, iniaṇ jagar hora japaṇḍa ḥaturenko aṭumaukeda.

ḍapa-ḍapa

N. B. As subst., in the meaning of loud speaking, only *ṭaḍṭaḍ* is used : Gaṭambuṛiaṭ ṭaḍṭaḍm aīumakada ci ?

II. trs., with the speech or the person spoken to as d. o., to speak very loudly : jagare ḍaḍḍaḍjada ; puragee ḍaḍḍaḍkedleu.

ḍaḍḍaḍ-n, ṭaḍṭaḍ-n rfx. v., same meaning : purā alom ḍaḍḍaḍna soben hoṛoko aīumea.

ḍaḍḍaḍ-ḡ, ṭaḍṭaḍ-ḡ p. v., to be spoken very loudly : jagar purage ḍaḍḍaḍjana, okoēṭa luturre kū teba-jana ? It was all said very loudly, no wonder that others heard it.

III. adv., with or without the afxs. *ge* or *tan* and modifying *jagar*, very loudly.

ḍapa-ḍapa var. of *ḍhapaḍhapa*.

ḍapaṭ-ḍapaṭ, ḍapaṭ-ḍapaṭ vars. of *ḍhapaḍhapaṭ*.

ḍapela var. of *ḍhapela*.

ḍapela-lāḷ var. of *ḍhapela-lāḷ*.

ḍappa-ḍappa var. of *ḍhaḥpaḍhaḥpa*.

ḍār var. of *ḍhār*.

ḍaraḍ-ḍuruḍ, ḍuruḍ-ḍuruḍ, ḍuruḍ Has. I. adj., of grain plants, stunted, undergrown. Also used as adj. noun : ḍaraḍḍuruḍkole irkeda.

II. trs., to cause grain plants to remain stunted : saradole lagaḍḷa, jeṭege ḍaraḍḍuruḍkeda.

III. intrs., in the prst. ts., to be undergrown : guṛālu ḍaraḍḍuruḍtana.

ḍaraḍḍuruḍ-ḡ, etc., p. v., of grain plants, to become or remain stunted.

IV. adv., with the afxs. *ange*, *ge*, *tan* and modifying *karaḡ*, *leḷḡ*, etc.

ḍaraḍomba Has. syn. of *kara-*

ḍaraṭ-ḍuruṭ

ḍonda, *ḍuraraṇḍa* Has. *keremole* Nag. I. adj., with *cij*, the things carried or held in one's hands as described under the trs. : *ḍaraḍonḍa oijiko tara dōtam*.

II. trs., to have one's hands so full of various objects, especially when already carrying smth. on the head, shoulder or back, that one's progress is impeded : *honsṭo araṛḍ, naḷal, kuḍlam emnakoe ḍaraḍombha-keda*.

ḍaraḍombha-n rfx. v., to load oneself with various objects as described : *amin alom ḍaraḍombhana tara oiji bagetam*.

ḍaraḍonḍi-ḡ p. v., (1) of things, to be carried as described : *honsṭo araṛḍ, naḷal, kuḍlan emanaṭ ḍaraḍombhajaṇa*. (2) to be impeded in one's progress by the various things one carries and holds in one's hands : *naminaṭ cījikotedoina ḍaraḍombhaḷa, taraina bagetaṭ ; honkotera ḍaraḍombhaḷtana*, I can advance but slowly on account of the children I carry and those I lead by the hand.

III. adv., with or without the afxs. *ange*, *ge*, *ḡge*, *tan*, *tange*, modifying *sah*, *ḡḡ*, *ili*, *senḡ*, *rikaḡ*.

ḍaraṭ-ḍuruṭ Nag. 1^o syn. of *ḍaraḍḍuruḍ*. 2^o I. abt. n., downcastness, low spirits : *ne hoṛoḡ monre ḍaraṭḍuruṭ menṭa*.

II. adj., with *hoṛo* downhearted, downcast, dejected, out of sorts, in low spirits.

III. trs. caus., to discourage, depress, dishearten, dispirit : *oilekatepe ḍaraṭḍuruṭkija ?*

dardar

dar-dur

I V. intrs., imprsl., with inserted prsl. prn., to feel discouraged, downcast, desponding, depressed: *dardardururajja*.

dardardurur-en rflx. v., same meaning as intrs.

dardardurur-q p. v., to be discouraged, disheartened, to be put in low spirits: *cikan kajitee dardardurur-jana?*

V. adv., with the afxs. *ge* or *tan* and modifying *rikaq*, *lele*, *aľakar*.

dar-dar var. of *dharardharar*.

dar-dir I. sbst., several loud lettings of wind: *dardir aľum-keďci sendramenten orasidjana*, having heard several loud lettings of wind it is useless for me to go to the hunt: it is a bad omen.

II. adj., (1) with *gasi*, same meaning. (2) with *hon*, a child who is in the habit of passing wind often and loudly: *ne hon dardirgea*.

III. intrs., to pass wind loudly and several times: *dardirkeďae*.

dardir-en rflx. v., same meaning as intrs.

dardir-q p. v., (1) of wind, to be passed loudly and repeatedly: *gasi dardirjana*. (2) to get into the habit described: *ne hon puragee dardirjana*.

IV. adv., with or without the afxs. *ge* or *tan* and modifying *gasi*: *dardire gasijada*.

dar-dur, **dur-dur** (Sad.) I. sbst., the repeated sound of things plumping into the water, in entrđ. to *carbaracurburu*, the repeated sound of frogs jumping or small

stones being thrown into the water: *dardurir aľumla*.

II. adj., with *sari*, the same sound.

III. trs., (1) to cause or produce that sound in the water. The water stands as d. o.: *doba okoetako dardurjada?* (2) fig., to make the stew too liquid: *utuľ dardurkeďa*. *dardur-en*, *durđur-en* rflx. v., to jump and plump into the water severally and in quick succession: *likindipli alope dardurena*, *nage arťtapege*, do not plump into the water at noon, the Nage spirit will throw water at you (and then you will get skin disease).

dardur-q, *durđur-q* p. v., of the water, to be caused to produce that sound: *doba dardurťlana*, *okoetako kurľjada?*

IV. adv., with or without the afxs. *ge* or *tan*, (1) modifying *kurľ*, *dunil*, so as to produce that sound. (2) modifying *rasi*, so as to render the stew too liquid: *utu durđure rasitada*.

dar-dur I. sbst., the storms at the beginning of the rainy season, which are characterized by strong wind, copious rain and thunder: *dardur hokajandrebu senoa* we will start as soon as the storm abates.

II. adj., with *sari*, the thunder during such a storm: *rimbilra dardur sari aľri hokaoa*.

III. trs., and intrs., to blow such a storm: *kupulq senťtanre tara horaree dardurkeďlea*, when we were half way on a visit to our relatives a storm overtook us;

dāre

daraṇa-duruna

uñḍadipli janaḍ tara singiḍ *dardurea*, at the beginning of the rains there is always a storm during half of the day.

dardur-ḡ p. v., imprsl., of such a storm, to blow: *hola purage dardurlena oi tisiṇ?* When has the weather been more stormy, yesterday or to-day?

IV. adv., with the afixs. *ge* or *tan* and modifying *sari*, used of the thunder during such a storm.

dāre poetical var. of *dakar* and syn. of *nora*, a road, a way, a path:

Noranundibū lēonalēona.

Dārebagriḃū jūkunaḃūkuna.

The wayside jessamine waves to and fro, the roadside *bagri* flower waves up and down.

dāri Nag. syn. of *sōraiburu* Has. I. subst., a fair held on the occasion of the Sohorai feast: *dolabu dāri lelte*.

II. intrs., to hold such a fair: *no piṛire dan janaḍsirmako dārijada*.

dāri-piṛi Nag. subst., the high ground on which a fair is held on the occasion of the Sohorai feast.

darpokna (H.) I. abs. n., cowardice: *niṇ darpokna kā hokaoajā*.

II. adj., with *hoṛo*, a coward: *darpokna hoṛoko gopoḍ ḥōgeko boroēa*, cowards are too much afraid of a fight. Also used as adj. noun: *gopoḍ hobaoa mente kajitandipili darpoknakoḡ im eklatan talkena*, when it was said that there would be a fight the liver of the cowards trembled.

III. tra., to call smb. a coward.

darpokna-n rflx. v., to act cowardly: *janaḍdoe dīṛinḡea, tisiṇdoe darpoknanajana*, he is always rather courageous, but to-day he acted like a coward.

darpokna-ḡ p. v., to acquire the habit of cowardice: *ne hoṛo puragee darpoknajana*.

dārāḃḡ-dorōḃḡ var. of *dadāḃḡdo-dōḃḡ*.

dārāka var. of *dadāka*.

dārāma-durūmu (1) var. of *dārāḃḡ-dorōḃḡ*. (2) syn. of *dārākadore*.

daraṇa-daraṇa var. of *dharan-dharan*.

daraṇa-dereṇa, dārā-dērē var. of *dereṇdereṇa*, but used when there is question of several children.

daraṇa-diriṇa var. of *dharanḡdhirinḡ*.

daraṇa-duruna var. of *dharan-duruna*.

daraṇa-duruna, dārā-dūrū, dārē-dui I. collective noun (1) for small children able to walk, i. e., 2 to 7 years old. (2) for undergrown calves or kids.

II. adj., of several such children, calves or kids: *daraṇaduruna honko*.

daraṇaduruna-ḡ p. v., (1) of several children, to reach that age. (2) of several calves or kids, to grow stunted: *ne cuiko daraṇaduruna-akana*.

III. adv., with or without the afixs. *ange, ge, tan, tange*, modifying *haraḡ, lelḡ*, to grow or look stunted, of children, calves and kids.

daraṇa-duruna (Ṣad. *dalang-dulung*; O. *dolo-dolo*, oscillating, from II.

ḍolnā, to swing) 1^o syn. of *ḍaṛḍuṛ*.
2^o I. intrs., used of the dangling of smth. hanging from a man's shoulder or from a stick which rests on a man's shoulder, though not used of the loads hanging on a carrying pole: *gḍakada ḍaṛaḍururḍana toljapagḍka*, the thing thou carriest dangles, let it be tied higher up.

II. trs., to carry smth. in that manner: *cenḍkom ḍaṛaḍururḍkeda*?

III. adv., with the aff. *tan* and modifying *gḍ*, same meaning as trs.

ḍaṛāra (masc.) *ḍaṛāri* (fem.) Nag. var. of *dodḍoro* Has.

ḍaṛar-ḍaṛar var. of *ḍhaṛarḍhaṛar*.

ḍaṛāsaḍ var. of *ḍhaṛāsaḍ*.

**ḍaṛi*, *ḍaḍi* (Sk. *dhārā*, a stream) sbst., a spring, the village spring. This is a regular feature of every Mundari village. A piece of a large tree trunk is hollowed out and placed over a good spring in the vicinity of the village, so as to reach between 3 and 4 ft. above the ground level whilst it stands deep enough in the ground to prevent any of the spring-water to escape from below. Thus then the water welling up, fills the hollow trunk and to it the women of the village go every day with their round earthen vessels on their heads to fetch the water required for the household.

ḍaṛi (Sad. *buṛhī-ḍaṛhī*) occurs as second member in the cpd. collective noun *buṛiḍaṛiko*, the old women, in entrd. to *haṛamḍurumko*, the old men: *ale hature haṛamḍurum buṛi-*

ḍaṛiko goḍcabajana. The two components occur disjoined in the sentence: *amḍo buṛi ci ḍaṛi*? Art thou an old woman? i.e., do not act as if thou wert already an old woman.

ḍaṛi-ḍa sbst., the water in the village spring or water taken from it: *ḍaṛiḍape anakada ci ḍobada*? In songs it is a parallel of *suḍḍa*.

Ḍaṛidagedore, *nānjedejada*,

Suḍedagedore ḍūḍajan.

The water of the village spring is exhausted, is diminished.

ḍaṛiḍa-suḍḍare adverbial phrase, when going to fetch water from the village spring: *sānsakamre, pīḍipalanre, ilisabare, ḍaṛiḍasuḍḍare tisinaḍapa aṇiḍaḍako ukutancareatana*.

ḍaṛka var. of *ḍaḍḍka*.

ḍaṛo, *ḍaḍo* I. sbst., (1) syn. of *exga ḍaṛo*, the big toe of men, sometimes also used instead of *ḍepḍ*, the thumb, in entrd. to *houḍaṛo*, the little toe or finger, and *ḍanda* or *ḍauḍa*, fingers and toes in general. (2) the claws of crabs.

II. trs., (1) of crabs, to pinch: *kaṛākom ḍaṛokḍiṇa*. (2) figuratively, in jokes and in displeasure, to bite: *kula ḍaṛomeka*,; *seta ḍaṛokḍiṇa*. *ḍa-p-aṛo*, *ḍa-p-aḍo* repr. v., (1) of crabs, to get hold of each other with their claws. (2) figuratively, to bite each other: *setakiṇa mocamocakiṇa ḍaparojana*, the two dogs bit each other in the mouth.

ḍaṛo-ḍ, *ḍaḍo-ḍ* p. v., (1) to have a big toe or thumb. (2) of crabs, to be armed with claws: *kaṛākom bariagee ḍaṛoakana*, *exga ḍaṛo leḍḍare aḍ sandi ḍaṛo jomeḍare*,;

ḍaṛo-hon

ḍaṛu-ḍaṛu

sandi ḍaṛotee ḍaṛolere purā hasua, the crab has two claws, a she-claw to the left and he-claw to the right, it hurts more when it pinches with its he-claw. (3) to be caught in the claw of a crab: kaṛkom sutaṇre hon gandraṇ ḍaṛolena, eṛage hasukijā, when plunging my hand into the water in order to catch crabs, I got my little finger caught in the claw of a crab, it hurt me very much.

ḍaṛe-hon, hon-ḍaṛo sbst. (1) syn. of sandi ḍaṛo, the smaller, right-hand claw of crabs. (2) syn. of hon gandra, the little finger or the little toe.

ḍaṛsaḍ var. of ḍhaṛāsaḍ.

ḍaṛu, ṭaṛu, ṭaṛa, ḍaṛumaṇ, ṭaṛumaṇ syn. of ṭakora, ṭakumba', adj., (1) with hoṛo, a person with a very thick head. Also used in jokes as adj. noun and nickname. Ḍaṛu is also used as proper name. (2) with bō, syns. with moṭgarubō, keṛabō, a very thick head.

ḍaṛu-u, etc., p. v., to have a very thick head: bōe ḍaṛugiriakana.

ḍaṛu-ḍaṛu poetical adj., thick-headed:

Burukula ḍaṛuḍaṛu sukurikoe
lorotana,

Tondanbana tepataṛi loakoge
kopatan.

The thick-headed royal tiger lies in wait for the boars. The clumsy bear of the jungles scratches off the figs from the trees.

ḍaṛu-ḍaṛu I. adj., so lean that the head appears out of proportion to the body: ḍaṛuḍaṛu hoṛo lelte

bilkakijā, seeing such a man I was moved by pity.

II. trs., to cause a man to become so lean: ne hoṛo hasu ḍaṛuḍaṛukijā ci rengo?

ḍaṛuḍaṛu-gg p. v., to become so lean: rengatee ḍaṛuḍaṛujana.

III. a.lv., with the aff. tan and molifying rikaḡ, to become so lean: hasute ḍaṛuḍaṛutane rikajana.

ḍaṛu-ḍaṛu (Sad. ḍoṛoḍoṛo; Or. ḍolo ḍolo, swaying to and fro; H. ḍalḍalānā, to quake) I. sbst., an infirmity causing the head to shake continually up and down: bonaga-giriakan dudāmul jomto ne hoṛo ḍaṛuḍaṛuṇi namana, this man got that infirmity by eating a pigeon dedicated to the spirits.

II. a.lj., a man with that infirmity: ḍaṛuḍaṛu hoṛo lollire honko boroēa.

III. trs., (1) to cause in smb. that infirmity: cikan bonaga ḍaṛuḍaṛu-koā, enam ituana? (2) to shake one's head continually up and down: bōe ḍaṛuḍaṛujada.

ḍaṛuḍaṛu-n rflx. v., to shake wilfully one's head continually up and down: moṭaitedo kae ḍaṛuḍaṛu-ṭana, dukuge namakajia, it is not wilfully that he shakes his head, it is an infirmity he has got.

ḍaṛuḍaṛu-gg p. v., (1) to get that infirmity: cilekatee ḍaṛuḍaṛujana? (2) to get a continually shaking head for a short time: hakadaḡakanko maijūncandukore ḍa gamae hulan setaṭteko ḍaṛuḍaṛugoa, whenever it rains in May and June people who have the infirmity called *hakadaḡ*, get, from the early morning on-

ḍarṣleka

ḍaṣa-guṣa

wards, a fit of continual shaking up and down of their heads.

ḍarṣḍaruge, *ḍarṣḍarutan*, *ḍarṣleka* adv., modifying *eklaḍ*, *rikaḍ*, to get such a fit or such an infirmity.

ḍarṣleka syn. of *ḍarṣḍaruge*.

ḍarṣmaṣa syn. of *ḍarṣ*, but also I. adj., used by children of fruit only : as large as a head.

ḍarṣmaṣa-ḍ p. v., (1) to become very thick-headed. (2) used by children of fruit only : to become as large as a head : *ne uli ḍarṣmaṣoa*.

ḍarṣmaṣge, *ḍarṣmaṣoge* adv., (1) with *bōḍḍ*, to become thick-headed. (2) with *jōḍ*, to bear fruit as large as a head : *ne uli ḍarṣmaṣge jōoa*.

ḍasambaḍ var. of *ḍhasaḍ*.

ḍasāna var. of *ḍhasāna*.

ḍasānaḍ var. of *ḍhasaḍ*.

ḍasaḍ var. of *ḍhasaḍ*.

ḍasāṣaḍ var. of *ḍhaṣāṣaḍ*.

ḍasna var. of *ḍhasāna*.

ḍasnaḍ var. of *ḍhasaḍ*.

ḍasṣaḍ var. of *ḍhaṣāṣaḍ*.

ḍaṣa (Sk. *dānt*) I. sbst., a tooth, the teeth : *ḍaṣae tagoḍjada*, he grinds his teeth in his sleep ; *ḍaṣae ridaiṇa*, he gnashed his teeth at me ; *ḍaṣae rindidakada*, his jaw is locked.

II. trs., (1) to put false teeth : *sida ḍaṣako buṣiḍcabakjci naḍageko ḍaṣatṣia*, having drawn all his teeth, they have given him new ones. (2) to stuff teeth : *samṣomteko ḍaṣaakṣia*.

III. intrs., to teeth : *ne hon tisina-gapae ḍaṣatana* (or *ḍaṣaṣtana*) enamente cimaḍ lūḍi pecerpecerṣtana, this child is teething, most likely

that is why it has a slight diarrhoea. *ḍaṣa-n* rlx. v., to get one's teeth stuffed ; to wear false teeth : *samṣomtem ḍaṣana ci rupate* ?

ḍaṣa-ḍ p. v., (1) to teeth. (2) to get teeth. (3) to get one's teeth stuffed : *samṣomtee ḍaṣalena*. (4) to get false teeth : *janṣtee ḍaṣaakana*. N. B. When used of bullocks this p. v. does not apply to the first teeth but to the second teeth : *seṣegareko ḍaṣaoa*, bullocks get their second teeth before they are full-grown.

ḍaṣa-buṣa syn. of *ḍaṣakandom*, sbst., the gums : *ḍaṣabularee mḍa-kana*.

ḍaṣa-gamaṣa syn. of *guṣaguruḍ*, I. sbst., a tingling sensation in the teeth : *uliiṣa jomkeda*, *ḍaṣagamaṣa menagea*, *madukam tagoḍlere hokaoa*.

II. intrs., imprsl., to have one's teeth on edge : *en peṣḍ jōe jomlere ḍaṣagamaṣia*, if he eat that green fruit it will set his teeth on edge.

ḍaṣa gamaṣa-en rlx. v., with sbj. affixed to the sbst., to set one's teeth on edge : *jojo jomte ḍaṣae gamaṣenjana*.

ḍaṣa gamaṣa-ḍ p. v., with sbj. affixed to the sbst., (1) to get one's teeth on edge : *peṣḍ ulite ḍaṣae gamaṣjana*. (2) of the teeth, to be set on edge : *jojote ḍaṣa gamaṣoa*, *ḍaṣagamaṣoge* adv., so as to set the teeth on edge : *ḍaṣagamaṣoge ulii jomkeda*.

ḍaṣa-guṣa syn. of *jiluḍaṣa*, I sbst., a swelling or an abscess on the gums, in contrd. to *sompat*, a disease

ḍaṭa-hasu

liable to cause the loss of all one's teeth : *ḍaṭagura* namakaia ; *ḍaṭaguradukute* joae usukaōakana, his cheek is swollen on account of an abscess on the gums.

II. intrs., to have a swelling or an abscess on the gums : *ḍaṭaguratanaiq*, syns. with *ḍaṭa* subaina gurakana.

ḍaṭagura-q p.v., to get a swelling or an abscess on the gums.

ḍaṭa-hasu I. subst., a toothache.

II. intrs., imprsl., to have a toothache : *ḍaṭahasujaiña*.

ḍaṭa-kandom syn. of *ḍaṭabuṭa*.

ḍaṭa-ranga var. of *ḍataranga*.

ḍaṭa-risa I. subst., a disease which causes the gums to bleed : *ḍaṭarisa* namakaia.

II. adj., with *horo*, a man who has this disease : *ḍaṭarisa* horoko cina-teko ranukoa ?

III. intrs., to have this disease : *ḍaṭarisatanac*.

ḍaṭhi (Sad. *ḍaṭi*) subst., image, form, likeness, appearance, habit. It occurs generally as d.o. with *saḥ* : ne horo aputea *ḍaṭhi* saḥkeda, he takes after his father ; sadhukoa *ḍaṭhi* sabakada, he has become a Hindu religious beggar.

ḍaṭhi-n rflx. v., same meaning as *ḍaṭhi saḥ*.

ḍaṭi (Sad.) I. subst., a paper covering, a picture-frame, the cardboard with which a book is bound : soben tasbir paromre *ḍaṭi* lagaō hobaoa ci ? Have I to put cardboard at the back of every picture ? selaṭira *ḍaṭi* hagraōjana, the frame of the slate got spoiled.

ḍaṭob

II. trs., to put a paper cover on a book, to bind a book with a strong cover, to frame a picture, a looking-glass, a slate : aēna *ḍaṭitam* ; kitabem *ḍaṭikeda* ?

ḍaṭi-q p.v., to be wrapped with paper, to be bound with a cardboard cover, to be framed : kitab *ḍaṭika*.

ḍa-n-aṭi vrb. n., (1) the extent of wrapping : *ḍanaṭi* *ḍaṭikeda*, kitab papukaḍgiṭijana, he put such a layer of covers on the book that it looks quite thick though not strong. (2) the manner of wrapping, of framing : nekan *ḍanaṭi* kā ṭekaōoa, a wrapper put in that way will not keep.

ḍaṭob, *ḍiṭub*, *ḍoṭob* I. trs., (1) to grasp, to get effective hold of : aiñā uri kula *ḍaṭobkja*, the tiger got hold of my bullock in such a way that I could not rescue it ; aiñā baba janaō kumbūruko irjada, hiradoia hiratana, musinao kain *ḍaṭobjadkōa*, thieves always reap my paddy, however, often I visit it I can not catch them properly, i.e., I cannot catch them at it. (2) In the meaning of not more nor less, exactly so much, *ḍaṭob* is not used trsly. except in cpds., the first part of which denotes a measure preceded by a nl. : aiadoko *gelṭa-kadṭaṭobkja*, akodo, midbar gandako lanjana, they gave me exactly 10 Rs., but they each took one or two annas more ; perāē lijāe *ge'mu-kadṭaṭobkeda*, the weaver has made the cloth exactly t n cubits long.

ḍaṭob-en, etc., rflx. v., (1) to do

ḍaṭom

ḍaṭkaḍ

smith. exactly for so long : ne kamiro api māia ḍaṭohjana, I worked at it exactly three days. (2) In the meaning of to grasp, to get effective hold of, the rfx. v. is used only in the cpls. hambuḍḍaṭoben and saḥḍaṭoben.

ḍa-p-aṭoh, etc., to come to grips, to close on each other in a struggle : kulatḍkina ḍapaṭohjana, hatige ḍarijana, an elephant and a tiger met each other and fought, the elephant had the victory.

ḍaṭob-ḍ, etc., p. v., to be grasped, to be caught effectively : baba ḍaṭobo kū ḍaṭoboa, the paddy is so small that it can not be grasped effectively (in order to reap it) ; tisinado kumburu ḍaṭohlena, kotiaro ? To-day the thief has been caught properly, he has no way out of it.

II. adv., with or without the afxs. *te* or *ge*, exactly so much, no more nor less : gel muka ḍaṭoh mena ; gel takate ḍaṭohko akirinaea, or, gel taka ḍaṭohṭeko akirinaea ; cimine takakedma ?—Gel taka ḍaṭoh, how many Rs. did he give thee ?—Exactly ten ; (pāica) ḍaṭohḡen omamea, I will give thee back exactly the same amount (without interest) ; en golarenko ḍaṭohḡeko akirinaea, those shopkeepers in selling give the exact weight and nothing more.

III. Occurs with the meaning of effectually, as second member in cpd. prds. : hambuḍḍaṭoh, kajidaṭoh, saḥḍaṭoh, tegadaṭoh, tenḍaṭoh, toḍaṭoh.

ḍaṭom I. subst., a basket which

like the ḍākṛ and the ṭaṇṭi or baṇḡi (Pl. XV, 3) has a square bottom and a round rim and is made of interlaced broad bamboo lamellae. Its size is between that of the two baskets just named and its capacity is from 40 to 60 pailas : ḍaṭom enado babṛ kolomro sonṭea, orḡ ḡḡbara-dōbarateḡ, the ḍaṭom is used to measure the paddy on the threshing floor, to transport it and to store it.

II. trs., to measure the paddy with this kind of basket : baba ḍaṭomepe.

ḍaṭom-ḡ p. v., to be measured with such a basket : baba ḍaṭomsidakḡka, ente ciminara baja lagatinaa mundioa, let the paddy be measured first with a basket, then we will know how broad we must make the bale.

ḍaṭom, ḍaṭom-keseḍ trs., to surround a tree with thorns or brushwood as a protection, either by tying them on to the stem or by planting them at a short distance around : ne kanṭara ḍaṭomepe. The subst. corresponding to this is *keseḍ* Has. and *ghoran* Sad. and Nag. ḍaṭom-ḡ, ḍaṭomkeseḍ-ḡ p. v., of a tree, to be so protected : ḍhelate kesedakanre ḍaṭomakana mente kū kajioa, this word is not used of trees protected with a cylinder of interlaced bamboo slices.

ḍau-daru Has. var. of ḍaḥudaru Nag.

ḍaṭkaḍ I. subst., a small cup-like depression in the ground : loḡon soben mulire anḡeḍjana, keṛako oraken ḍaṭkaḍre ḍa mena, the rice

fields are dry in all directions, there is water left in the depressions where the buffaloes wallowed in the mud.

II. adj., with *gaḡ*, a round and deep sore in the thigh or other fleshy part of the body.

III. trs. or intrs., to make a small cup-like depression in the ground : *guliinurare konḡako ḡaḡkadea* ; *simko reṛantaureko ḡaḡkadea*, when the fowls wallow in the dust they make small round depressions.

ḡaḡkad-g p. v., imprsl., of such a depression, to be made : *misamisa ḡaḡhorakoreo ḡaḡkadea*, *jūtare lobḡe hasa namjanre jombiuroa*, sometimes also such a round depression is formed where the water flows ; if there be somewhere soft earth it gets eaten out in the form of a cup.

IV. adv., with the affs. *ange* or *ge*, in the form of a cup : *hatiko losoḡotere ḡaḡkadḡgeko mandaca*, on muddy ground elephants leave foot-prints in the form of cups.

ḡaḡl var. of *ḡhaḡl*.

ḡaḡl-saḡl var. of *ḡhaḡlsaḡl*.

ḡaḡṛa Nag. (Sad. *ḡahur* ; Or. *ḡahura*) syn. of *pītāṛa* Has. sbst., a twig or small branch with fresh leaves on it : *ḡaḡṛa aṭḡḡkeate merom gedipe*, having covered the ground with a layer of green twigs, cut the goat's meat. Wayfarers sometimes carry a small green branch to shade their head against the rays of the sun and at the same time to measure in some way the distance. When the leaves are faded and dried up a league is supposed to

have been covered.

ḡaḡṛa, *ḡaḡṛa* (Sad. ; II. *ḡaurā*) syn. of *ḡali*, *aḡalḡali*, I. sbst., a large, round, shallow, double-bottomed basket, like the lower part of a *harḡa*. It is mostly used to give paddy, pulses or *busi* to cattle, sometimes also to store grains : *miaḡ ḡaḡṛare urikinā dana omakināme*.

II. intrs. and trs., affixed to a nl., to bring, give, measure, etc., one, two, three, etc., *ḡaḡṛa* basketfuls : *punḡi ramṛa gode senkenae moḡḡ-ḡaḡṛaḡa* ; *api ṭeḡae asikenainā moḡḡ-ḡaḡṛaḡa*, he asked for three measures, I gave him a basketful.

ḡaḡṛa-g, *ḡaḡṛa-gḡ* p. v., (1) to receive, etc., so many basketfuls : *api ṭeḡae asikena, aīnā hukumtee moḡḡḡṛaḡa-lena*. (2) to be given, brought, measured, etc., in so many basketfuls : *ramṛa barḡaḡṛaḡa-lena*.

ḡāḡ-ḡḡḡ var. of *ḡaḡḡoḡ*.

**ḡāḡṛi*, *ḡāḡṛi* (Sad. *ḡainṛī*) syn. of *renṭa*, *ranṭa*, sbst., a cotton-gin (Pl. XX, 1) which separates the seeds from the raw cotton by making the latter pass between two contiguous rollers turning in opposite directions on account of the archimedian screw at one end. There are two kinds in use, one, B, in which both rollers are of wood and another, A, in which one of the rollers is of iron. In the two stout uprights a long rectangular hole is cut lengthwise to receive on both sides a pair of superposed wooden blocks. On their contiguous sides these blocks have each a transverse groove serving as axle-hole for one of the

rollers. A wedge CD is driven in under the lower block so as to fix both, and at the same time regulate the pressure of the rollers with a proper grip on the cotton which is to pass between. In either of the two kinds of gin a rope is tied under the rollers, from which a cloth hangs down to the ground. This prevents the ginned cotton falling in front, to mix with the seeds that fall behind. In A, in which the upper roller is an iron rod, there is a similar rope above to prevent the cotton which issues from between the rollers, to turn and fall back, over the rod, into the unginned material. In B this is prevented by the thickness of the wooden roller and no rope is needed above. In the middle of the solid wooden base which supports the uprights, is jointed a perpendicular piece F, resting on the ground. On this a heavy stone is placed to steady the machine.

The cotton thus freed from its seeds is not yet ready for spinning. It must first be disintegrated by means of either the *tirsi* or the *dunaĩḍ* (Pl. XIX, 7. 8). These three instruments are of course not of Mundari origin. The indifference to cloth shown by all the surviving tribes of the race until comparatively recent times, seems to show conclusively that for all ordinary purposes they were satisfied with bast, in the use of which they are very dexterous.

dāk, dāka var. of *dāḥk*.

dāk, dāka (nasal long) var. of *dāḥk*.

dāḍ-dāḍ Nag. rāḍ-rāḍ Has. (Sad.) I. sbst., imitative of the buzzing of flies and mosquitoes: *sikṛikoḥ rāḍrāḍ aĩumṭana, sikṛipātārāte oṛa ṭapa-baraepe*, the buzzing of many mosquitoes is heard, shake about in the house some of the aromatic plants called *sikṛibā*.

II. adj., with *sarĩ*, same meaning: *rāḍrāḍ sarĩ aĩumkedci en oṛare gitio kaĩnājana*.

III. tr. and intrs., to buzz: *tisinado sikṛiko purageko rāḍrāḍtana, rāḍrāḍ-jada*, or *rāḍrāḍjadḥua*.

dāḍdāḍ-n, rāḍrāḍ-n, rlx. v., to buzz. dāḍdāḍ-ḡ, rāḍrāḍ-ḡ, p. v., impersonal, of buzzing, to be produced: *oṛa biterre purage rāḍrāḍḡtana*, there is much buzzing in the house.

IV. adv., with the afxs. *ango, ge, tan*, also *dāḍkenḍāḍken, rāḍken-rāḍken*, buzzingly.

dāṛā-dēṛē var. of *dāṛaḍdēṛē*.

dāṛā-dūṛū var. of *dāṛaḍdūṛū*.

debeḍ-debeḍ Has. Nag. dōḍḍ-dōḍḍ Has. I. abs. n., feeling of weariness caused by monotony, when, v. g., one is going along a dreary, monotonous road of which one never sees the end: *birhorare purasa debeḍḍdebeḍ kā namoa*, a journey through the forest is rarely tedious.

II. adj., tedious, monotonous: *debeḍḍdebeḍ horate kabua, paḥpuṭtan paromidi horatebua*, let us not take a monotonous road, let us take one where we can pass quickly over successive stretches.

debe-debe

deben-deben

III. trs. caus., to lead people along a monotonous road: eṭa horatele monēla, mendo amgom *debeddebed-keḷlea*.

IV. intrs., (1) imprsl., to feel wearied by monotonous travel: *debeddebedjaṇa*. (2) prsl., of a road, to be monotonous: ne hora purage *debeddebedtana*.

debeddebed-en, *doḷḷdoḷḷ-en* rflx. v., to go by choice by a monotonous road: nesate kabu *debeddebedena*, eṭa horatebua, let us not take this monotonous road, let us take another.

debeddebed-q, *doḷḷdoḷḷ-q* p. v., to be led by a monotonous road: ama serātebu *debeddebedjana*.

V. adv., with or without the afxs. *ge* or *tan*, also *debedkendebedken*, *debedleka*, *d-bedoge*, *doḷḷkenḍoḷḷken*, *doḷḷleka*, *doḷḷoge* modifying *aḷkar*, *hiṇ*, *seno*.

debe-debe (Sad.) var. of *berebere*, but only with reference to dirty, muddy water, I. adj., with *dā* or *doba*, dirty, muddy water. Also used as adj. noun: ne *debedebere* alom rerana.

II. trs., to render water dirty, muddy: dako (or *dobako*) *debedebekeda*.

debedebe-q p. v., of water, to become dirty, muddy: *doba* (or *dā*) *debedejana*.

III. adv., with the afxs. *ange*, *ge*, *oge*, *tan*, *tange*, modifying *leḷq*, *rika*.

debel I. sbst., the opportunity of swimming, water in which to swim: banda toljantaṭe neren houko *debel-ko* namakada.

II. adj., with *hoṛo*, syn. of *debelni*, one who swims often: nido kūb *debel* hoṛo.

III. trs., to swim. The water in which one swims stands as d. o.: ne banda ciulaḷ kain *debelakada*.

IV. intrs., to swim, general term, in contrd. to *oṣar*, to swim noiselessly; *ḍamḍam*, to swim noisily; *umun*, to swim below the surface, to plunge; rear Nag. *reṛa* Ila. to take a bath, to take a shower-bath: isakulko holako *debelken*, the school-boys had a swim yesterday.

debel-en rflx. v., to swim: iminange *debelenpe*, Nage arṭapege, tikiṇjana, stop swimming, it is noon, the Nage is sure to throw water at you.

debel-q p. v., of a sheet of water, to be swum in: ne banda misao kā *debelakana*, nobody ever swam in this bund.

de-n-ebel vib. n., the extent or duration of swimming: *denebelko* *debeljana*, setaṭateko tikiṇutertada, they swam from morning till noon.

debel-parom trs. and intrs., to swim across: bandae *d-belparomlq*. *debelparom-en* rflx. v., to swim across. *debelparom-q* p. v., to be crossed or crossable by swimming.

debel-urur-en rflx. v., to come out by swimming, to save oneself by swimming: *ḍonaga* *ḍumbuṭjana*, jorako *debelururṇentana*.

debelurur-q p. v., same meaning.

deben-deben (Sad.; Sk. *beg-beg*, hurriedly) I. adj., with *kon*, a small child which runs with short steps.

II. intrs., (1) to run fast with short steps: *debenḍebenjadae*. (2) to be

debka

degeda

small and such as to run with short steps : he hon *deberdebertana*.

deberdeber-en rfx. v., to run fast with short steps.

III. adv., with or without the afix. *tan*, also *deberge*, *deberleka*, modifying *nir* in the same meaning as the rfx. v.

debka var. of *dhebka*.

debq, *deqka*, *duqka*, *duka*, *teiq*, *tuq*, *turku* (fem. *turki*), *turu*, *tutu*, (Sad. *duka*; H. *tumka*) I. abs. n., dwarfness : en hořoq *debq* lelten bakuađ-girijana, nekanko ciulađ kaina lelakađko taikena.

II. adj., dwarf : *debq* hořokoq moca kũh calađa, the tongues of dwarf people are very active. Also used as adj. noun : nĩ okoren *deqka*? *Debq* is also a proper noun. As prd. this adj. may take the forms : *deboqeae*, *deboangeae*, *debotanae*, *debojanae*.

deđagi nađigi deđana, *deđagi nađigi deđana* (twice) imitative description of one of the rhythms of the *dułki* drum during a *karamciđiđ* dance.

deđana řandu řandu řa řake řandu řandu řa (twice) imitative description of the rhythm and sound of the *dułki* drum during an *orjadur* dance.

deđ-deđ, *dubu-dubu*, *duđ duđ*, *duł-duł*, *tuł-tuł* syn. of *debq*, but used also as adv. with the afix. *tan* : hořotedo *tułtułtane* lelqtana, inia kaji kã sambrađqtana, as a man he looks dwarfed, but he speaks in an unbearable way, i.e., he is aggressive in speech, but would not be able to fight.

deđ-deđ Nag. var. of *debeddebed*.

deđe (Or. *dere*, newly born) not used alone, occurs in *cokedeđe* Nag. var. of *cokedere* Has.

deđebed I. trs., to tie, v. g., a cloth, tight around the waist : botoěe *deđehedkeda*; ne hon puragepe *deđebedkja*.

deđebed-en rfx. v., same meaning : purage *deđebedenjana* enate maěana hasujaia.

deđebed-q p. v., with the man, the waist, or the cloth as subj., to be tied too tight.

II. adv., with the afixs. *ange*, *ge*, *qge* and modifying *tol*, *tolq*, too tight around the waist.

deđeđ-deđeđ Nag. syn. of *heker-heker*, *kerker* Has. I. sbst., a sideways trembling of the head with which old people are afflicted : en haram nađo *deđeđdeđeđ* namakjaia.

II. adj., with *haram* or *buria*, an old man or woman afflicted with such trembling : ale hature miađ *deđeđdeđeđ* buria menjaia.

III. intrs., of old people, to shake their head sideways : *deđeđdeđeđ-jadae*.

IV. adv., with or without the afixs. *ange*, *ge*, *qge*, *tan*, also *deđeđleka*, modifying *sen*, *hijy*, etc., of old people going about with a head trembling sideways.

deđeđ geđa deđeđ řa, *deđeđ geđa deđeđ řa* (twice) imitative description of the rhythm and sound of the *dułki* drum during a *japi* dance.

deđeđa deđeđi řkeđa deđeđi deđeđi cãkqũm cãkqũm (twice) imitative description of the rhythm and sound

deḍem

of the *ḍulki* drum during a *garua* dance.

deḍem Nag. (Sad. *deḍeng*, onomat. for sparrow-chirping) a cock sparrow.

deḍen-deḍen, ḍuḍen-ḍuḍen, reḍen-deḍen, ruḍen-ḍuḍen, reḍen-deḍen, ruḍen-ḍuḍen I. sbst., (1) the beat of the drums on the Hindu *hakanporoh* (of such drums like *nagera*, *ḍulki*, as are beaten with a *kari*, drum-stick). (2) with the exception of the two last vars., the same on the *indiporoh*: *reḍen-deḍen aḥumṭana*, *dolabu hakanko lelte*, the drums are beating, come let us go and see the men who let themselves be swung round suspended with an iron hook under their shoulder-blade.

II. adj., with *sari*, *rū*, same meaning.

II. intrs., to beat the drums on those occasions: *reḍen-deḍenjadako*. In this function it may take the prd. afixs. *au* and *idi* and mean: to come on or to go away beating those drums.

deḍen-deḍen-q p. v., imprsly., of the drums to be beaten on that occasion: *tisina apigantalekare reḍen-deḍenjana*.

III. adv., with the afix. *tan* and modifying *sari* or *rū*.

deḍen-deḍen deḍen-deḍen deḍen-deḍen deḍen-deḍen deḍen-deḍen deḍen-deḍen (twice) imitative description of the rhythm and sound of the *ḍulki* drum during a *khemfa* dance.

deḍka syn. of *deḍq*.

degaḍ Nag. (Sad. *degek*; Or. *degnā*) syn. of *kuril*.

deke

delken, diken vars. of *dheiken*.

deke Haz. syn. of *kidhi*, *kirhi* Nag. I. sbst., (1) a notch, an indent, a jag made into wood or metal or in a wall: *en daru dekeakana, dekere tegarakabenma*, that tree has indents, put thy feet in the indents and so climb. (2) the nodes of a bamboo cane or certain grasses. (3) any kind of foothold in climbing a tree or wall.

II. trs., (1) to make indents in smth. especially to help climbing: *no daru okado kā okadon, sabenton kotoo banoa, dekepe*, this tree cannot be climbed by encircling it with arms and legs, neither are there branches to hold on, make indents in it. (2) figuratively, to stop, to hold up smb. for a time: *murmuralina hijutan taikona, miad laḥlaḥ horaro dekekina*, I was coming on straight, a talkative fellow stopped me on the road.

deke-n rfx. v., to stop for a time, to interrupt a journey: *senqsojeme, jetan hatore alom dekena*.

deke-q p. v., to be indented, notched, jagged, knotted: *mararaḥ huringe dekeakana enamente jobaratina pocojana*, the carrying pole has only a slight indentation at its end, that is why the knot of the rope slipped off: *no maḍ japapage dekeakana*, this bamboo is closely knotted; *bete uti parted dekeakana*, rattan canes have an indentation at every node; *soben horoko maēanreko dekeakana*, all men have a depression above the hip.

de-n-eko vrb. n., (1) the act of

dekeq

dekom

indenting, the indents made: nea okoəŋa *deneke*? Who has made these indents? (2) the extent of indentation: ne maraŋa *denekoko* *dekeke*-da, dīlge jobaratīarəo kã pocooa, they have indented this carrying pole so deep that the rope will not slip off even if tied loosely.

dekeq Nag. *dekoq* Has. (Sad. *dekol dekol*) trs., to shake for the purpose of loosening: *dekeqlem*, *eklaoa* ci? Shake it and see whether it moves.

deked-q, *dekod-q* p. v., to be shaken till loose: *dekoqlenn* enamente nŋua-taŋjana; purago kacaŋjōrakana, nãdo kã *dekedoa*, the ground around it has been beaten very hard, now it can no more be shaken loose.

de-n-eked, *de-n-ekoq* vrb. n., (1) the act of shaking in order to loosen: misabarsa *denekedle* kã dīlgaraa-janaina *dekedkatekeda*, it did not get loose by shaking it once or twice I had to go on shaking it. (2) the extent of shaking: miad dagarna *denckode* *dekoqkeda* ita raŋii taŋiururakeda, he shook a cross-pole of the scaffolding so much that he even lifted out a brick.

dekeq-dekeq Nag. *dekoq-dekoq* Has. I. sbst., the shaking in order to loosen: *dekoqdekoq* lelkedate tudoaŋjina mentada, anado kã tudq-tana, having seen how it was shaken, I said to myself that maybe it could be pulled out, but it cannot.

II. adj., shaky: *dekeqdekeq* khun-ŋako kacaŋtape, beat down with the joint of a stick or crowbar the earth around the foot of the shaky

poles.

III. trs., to shake for the purpose of loosening.

dekeqdeked-q, *dekoqdekod-q* p. v., (1) to be shaken for the purpose of loosening. (2) to become shaky.

deke-dembed I. adj., of wood and tubers, alternately thick and thin: mējra kaŋa *dekeqdebedgea*.

I. trs., to make a round or angular object alternately thick and thin: laŋtanre *dekeqdebedeme*, make it alternately thick and thin with thy adze. *dekeqdebed-q* p. v., to be made or to become alternately thick and thin: goreakuŋa *dekeqdebedakana*, the post for the *sorai* feast has a series of ring-like depressions.

III. adv., with the aff. *lan*, so as to make, or be, alternately thick and thin: *ceagorodsanaga* janaŋ *dekeqdebedtan* dāoa, the *ceagorod* creeper always grows tubers constricted in several places.

dekom I. sbst., contrary of *dipa*, *ŋikura*; a slight depression of the soil, which often becomes apparent only when water remains standing in it: *dekomagerege* da anjedŋunduna.

II. adj., having a slight depression of the soil: *dekom* loəoa kara-somoka.

III. trs., to produce a slight depression of the soil: ultasarepe *dekomkeda*, apaŋaesado ŋikuragea, you have put a slightly lower level on the wrong side of the field, it is higher on the side where the outlet has to be.

dekom-q p. v., (1) of soil, to get

slightly depressed : ote *dekomjana*.
 (2) of a field, to get one or several slight depressions : iminange karaepe, ne loëona kūrodo *dekomor*.
 (3) of water, to flow or remain standing in a slight depression : da nesaro *dekomoa*.

dele var. of *dhela*.

dele-aŋa var. of *dhelaarā*.

dele-cāci var. of *dhelacāci*.

deledele Nag. in scoldings and jokes, var. of *dele*.

dele (H. *dhilā*, loose, remiss ; Or. *derē*) I. subst., the first stage of the growth of children, animals leaves, fruits : *dānbudi deleŋe* tijuko jomkeda, as soon as they appeared the legumes of the *dānbudi* have been eaten by caterpillars ; *deleŋe* tuarjana, uritoateko asullja, soon after his birth his mother died, they fed him with cow's milk ; mid *deleāterā* asulakāia, I brought him up from his birth (or nearly so) N. B. The age of men is distinguished as follows : (1) *dele* or *jedē'e*, *jerēle*, *jerle*. (2) *molao*. (3) *ambardumbar*. (4) *dudubō*. (5) *sesenō* or *dalādulu*. (6) *siŋia*. (7) *cenda*. (8) *daŋgra*. (9) *mordo*. (10) *harāmbār*. (11) *harāmlukud*. Of these the four first are included in *bale*, babyhood. Of birds, rats and mice *marciakana* is used instead of *deleakana*, because at that time they look as red as Spanish pepper.

II. adj., in the first stage of growth : sakam *deleŋe*, aŋri molao ; *de'e* hon ; *dele* uli kā jomnamoa, *bale* ulido jomnamoa, a mango at the time it is called *dele* is too small to

be eaten, but when it is called *bale* then it is large enough to be eaten ; *dele dānbudi kā mundioa janakana* ci kā, *bale dānbudi janakana*, *hondaleredo coka isinoa*, the pod of the *dānbudi* is called *dele* as long as the seeds are scarcely noticeable ; when it is seeded but tender after cooking it is called *bale*. Also used as adj. noun : *deleko alopa godea*.

dele-2 p. v., in the pf. past ts., to be still in the very first stage of growth : inia hon *deleakana*, aŋri molao.

III. adv., with the *afxs. ge, lege* : *deleŋe lelōtana*, it looks still in its first stage of growth ; *deleleŋe* godkeda, he has plucked it in its first stage of growth.

delka var. of *dhelka*.

delka-aŋa var. of *dhelaarā*.

demba, *dumba* (Sad. *dembā* ; Or. *demba'ā*) syn. of *dumara*.

dembē-151, *dembēlā1-hasu* subst., a belly-ache which recurs every morning when the stomach is empty : *dembēlā1* namakāia ; *dembēlā1ra* ranu kaita ituana. The second of these cpds. is used as intrs. imprsl. with inserted prsl. prn. : *dembēlā1ha-sujaiŋa*, I feel that kind of belly-ache.

dembo Has. *demboē* Nag. (Or. *demba'ā*) I. subst., the flowers of practically all gramineous plants except bamboos, viz., of all of which the grown ears are called *gele* : *gan-gaiŋa dembo cimpirara maparara* ?

II. adj., of grasses, flowering : *dembo baba uriko jomkeda*.

III. intrs., of grasses, to flower :

demcuaḍ

demdem-aṛḍ

baba tisiraḡapa dembotana.

dembo-ḡ, demboḡ-ḡ p. v., same meaning: jonra entire dembooa, moḡotakore kapuu, the flowers of maize are terminal, the fruiting ears are axillary (ltly., on the thick part of the stem.)

IV. adv., with the afxs. rege, tege, of grasses, at the time of flowering: baba dembotege uriko jomkeda.

demcuaḍ, ḍimcuaḍ Ilas. ḍimcuaḡ, ḍincuaḡ, ḍiṛcuaḡ Ilas. Nag. dhicua Nag. (Sad. dhicua; Or. dhicua) Four birds go by this name: (1) demcuaḍ or hende demcuaḍ, the King-Crow or Drongo, *Dicrurus macrocerus*. (2) suamdemcuaḍ, the Green Bulbul, *Phyllornis Jerdoni*. (3) burudemcuaḍ or kabra demcuaḍ, the White-breasted King-Crow. (4) maraṛ demcuaḍ or bherḡraj, the Drongo-Cuckoo, *Surniculus lugubris*: demcuaḍ golceae, cūḡcūbeae, the king-crow whistles, calls cūḡcūḡ; ḍincuaḡ apirkotoraḡekore, kuṛi lel senḡtanre, iḡirbonga garasi horaḡce boloa; ne eredo bairṛadaṛioa, if a king-crow has flown in their direction when they went for the first visit to the bride, Iḡirbonga will harm her at the time of childbirth, ltly., will enter by way of garasi: this omen can be repaired (by a sacrifice to Iḡirbonga).

demḍa trs., (1) to close one's arms like a vice around smb.'s neck: Sangi baraḡ nidadipli Bandḡāḍpiṛire miaḍ kumbṛu bṛee demḍaḡia, Sangi, the blacksmith, one night on the high ground near Bandgaon caught the neck of a thief in his arms as

in a vice. (2) to catch smb. pressing him between one's legs: {kulaḡ niraujaḍ taḡkena, bulu bitartee paromjana, kaḡ demḍadurḡia, a hare came running and passed between his legs, he could not shut them over it and so catch it. (3) of the waterbug, to throw its forelegs like a vice around the waist of a frog: ḍamṛa cokekoo demḍakoa. (4) syn. of remḡa, of two people, to press the waist of a third between two sticks: ne hon gopoḡtane taḡkena, baria soḡate maḡanreko demḍaḡia.

demḍa-ḡ p. v., used in the four corresponding meanings: kumbṛu demḍajana; hon mukuṛikiate bṛee demḍajana, the child had its head caught as in a vice between the two knees; coke demḍaakante cēḡcēḡtane raḡada, a frog caught by a waterbug calls cēḡ! cēḡ! baria soḡatee demḍajana.

demdem (Sad. dhemdhem) I. adj., also demḍeman, long and thin, but swelling, thicker, or inflated in the middle, fusiform, spindle-shaped: kaṛaḍ demḍemangea.

II. trs., to shape like this, v. g., a spindle: kaṛaḍ soben mulire barabarigedo kako moḡocako demḍemea.

demdem-ḡ p. v., to be shaped like that: ne kaṛaḍ luṛiḡe demḍemakana, this spindle is but little thicker in the middle.

III. adv., with the afxs. ange, ge, ḡge: kaṛaḍ demḍemḡge baiakana.

demdem-aṛḍ sbst., *Monochoria vaginalis*, Presl.; *Xyrideae*,—an aquatic herb with erect radical leaves on long fusiform petioles. The

lilac flowers in a raceme are sessile within the axil of the one cauline leaf. Some peop'le use the leaves as a potherb, some gather the flowers, bind them up in sal leaves and so bake them in hot ashes before eating them.

demka (Cfr. *deby*) subst., nickname for a dwarf. Also a proper noun.

demkor var. of *dhemkor*.

denā var. of *dhenā*.

denaŋ Nag. **denđan**, **denđeđ** Has. I. subst., a depression or groove caused, v. g., by a tight ligature on a limb: *supura denaŋ auri barabarisa*, the mark of the ligature on the shoulder has not yet been smoothed: *enado bāckarra denaŋ oi?* Has this mark been caused by the *bāckar*? (2) any indent or groove or thin part between two thick parts, which exist, v. g., in wood, in an embankment, in a mountain (a kind of saddle between two peaks of the same mountain), or has been made artificially in wood or metal by a turner or other artisan: *ne banda denaŋree hakeda*, the water has broken through a thinner part of this embankment; *haraŋan sukujō barsinapiŋā brēarte tolbiurakan taiure, bācar ocokedateo denaŋdo taiŋgea*, if a string be tied for two or three days around a growing bottle-gourd, then, even after the string is taken off, there is a groove that will not disappear.

II. adj., with an indent, groove or thinner part: *nekan maraŋ dare denaŋ aŋikodo borogea*, during such heavy rains rice-field ridges with

weak parts are in danger of being broken through; *en denaŋ siku godkepe*.

III. trs., to make such a tight ligature or any of those indents, grooves, or thinner parts: *kaŋareko denaŋkŋa*; *belaŋti barhiko miad rakamra kalte mējkaŋa emanako denaŋgea*, European carpenters turn grooves into table legs and the like, by means of a certain machine.

denaŋ-en, denđan-en rflx. v., to put smth. too tight around one's own limb: *curlate supui denaŋenjana*.

denaŋ-ŋ, denđan-ŋ p. v., to be indented, grooved, thinner, as described above: *ne kitadarura buŋa denaŋakana*, the stem of this palm tree is thin at one spot; *ama supu ŋilekate denaŋian?* How didst thou get that mark of a tight ligature just below thy shoulder? *bandaŋi tulara denaŋakana, maraŋ bāŋli kājāo sim'raōŋŋ*, the embankment of the bund is narrower in the middle: maybe it will not stand a great flood.

IV. adv., (1) with the aff. *ŋge*, so as to cause a groove in the flesh: *denaŋgee bāckarenjana*. (2) with the affs. *ŋuge, ge*, so as to have an indent, groove or thin spot: *banda denaŋangepe aŋikeda*, you have made the embankment of the bund too narrow at one spot.

denđe Has. used of tight tying or fitting, also when the tightness is obtained by fixing with a wedge. It is used alone or in the cpds. *kilađeŋde, tolđeŋde, ŋarađeŋde*, syns. with *kilaŋruŋ, toluŋruŋ, ŋara-*

dende

denga

urū. I. adj., with a tightly fitting handle : *dende kuḍlam omaĩname*.

II. trs., to tie or fit tightly : *sānem dendekeda*, *hurĩage lelq̄tana*, thou hast closely tied the bundle of firewood, it looks as if there were little in it ; *sadom hoṭore puragem dendekia*, thou hast tied the rope too tightly around the horse's neck ; *ne kuḍlam dendetam*, fit tightly a handle to this hoe. In this connection *pacār*, a wedge, and *dandom* the handle, may also stand as d. o. *dende-n* rfx. v., to tie tightly around one's own limb : *bera puragee dendenjana*, *dendamoaṛjā*, he has put on a close-fitting wristlet, maybe it will cut in his flesh.

dende-q p. v., to be tied or fitted closely : *kuḍlam* (or *dandom*) *kā dendekakana* the handle is not well fitted to the hoe ; *pacār kā dendekakana* the wedge has not been driven in tightly ; *tūol kā dendekakana* the binding is not tight ; *sadom hoṭorā baēar daitame*, *puragee dendekakana*, ease the rope on the horse's neck, it is tied too closely.

dē-n-ende vrb. n., (1) the tight fitting or tying : *misa denendedo dīljana*, *pacarruarepe*, the first tight fitting has become : shaky, wedge it again. (2) the extent of tightness in the tying or fitting : *denendee dendekeda midcokoōo kā hekoḍdekodoa*, he has fitted it so tightly that it does not shake in the least.

III. adv., with the affs. *ange*, *ge*, *gge*, and modifying *kila*, *lol* or *ṭara*.

dende Nag. *dendele* Has. (Sad. ; Or. *dende*, *dendie*) of live birds,

especially of fowls, I. abs. n., the condition of being without feathers or nearly so : *ne sim kiridoe kiria-kana*, *dendele loltege hoṭoko dusaōjaia*, for sure this fowl is fat, but seeing its featherless condition people refuse to buy it.

II. adj., featherless or nearly so. Also used as adj. noun : *nī okoēa dendele* ? Whose featherless fowl is this ?

III. trs., to pluck out the feathers of a live bird : *sim honko dendelekia*.

IV. intrs., to lose its feathers : *cilekatee dendeleṭana ne sim* ? Note the idiom : *hasute niā ūḷ dendeleṭana*, his hair falls out on account of a sickness, v. g., typhoid fever.

dende-q, *dendele-q* p. v., to lose its feathers, to moult, to get its feathers plucked out : *enagasimko abūrumtan-reko dendelenogoa*, hens when they brood lose a good part of their feathers.

V. adv., with the affs. *ange*, *ge* and modifying *lelq̄*, to look featherless.

dendēd Has. var. of *denun*.

dendele Has. var. of *dende* Nag.

denja var. of *dhenja*.

denjatiki var. of *dhenjatiki*.

denga (Or. *dengā*, cloth used as a talisman to help the menstrual flow) I. sbst., a piece of cloth worn by women as underwear over the lower belly : *dāritare denga soboḍ kā baiua*, women are forbidden to wash their underwear near the village spring.

II. trs., to wear a cloth in this way : *hupurĩa sereḍkoko dengaea*.

deṇḍeḍeḍeṇ

dera-ḍanda

deṇḡa-n rfx., v., to cover oneself with a cloth in this way: *bugin lijaṭe kako deṇḡana*.

deṇḡa-ḡ p. v., of a cloth, to be worn in this way: *maparaṇa lijakodo kã deṇḡaḡa*.

deṇḍeḍeḍeṇ trs., used by children only, instead of *deṇḍeḍeḍeṇṭan haka*.

deṇḍeḍeḍeṇṭan adv., with *haka*, to hang alive, from the neck, with a rope, v.g., a dog.

deṇkoḡ (Or. *ḍhenkoi*, limping) 1^o of a *caṭu*, waterpot, l. sbst., a slanting position: *caṭura deṇkoḡ lelkeato mundaṭana enre ḍa kã pereakana*, seeing the slanting position of a waterpot one understands that it is not full of water.

II. adj., slanting: *deṇkoḡ caṭure ḍa pereḡe taĩn kã ḍaṛia*.

III. to put in a slanting position: *caṭu deṇkoḡeme ḍa āṛḡmente*.

IV. intrs., to stand in a slanting position: *caṭu deṇkoḡṭana*.

deṇkoḡ-ḡ p. v., to get or be put in a slanting position: *ahambage alom dupilea, deṇkoḡḡa kãredo*.

V. adv., with the afixs. *ange, ge*, slantingly: *caṭuko deṇkoḡangepe mandaḡakada*.

deṇkoḡdeṇkoḡ, deṇkoḡnḡge adv., diminutive of the preceding: rather slantingly.

2^o of men, syn. of *bekere*, adj. noun, one who limps swaying his body to one side.

deṇkoḡ-deṇkoḡ syn. of *bekoḡbekoḡ*.

deṇkoḡ-au 1^o trs., to come on carrying a waterpot in a slanting position. 2^o syn. of *bekoḡan*.

deṇkoḡ-ldi 1^o trs., to go away carrying a waterpot in a slanting position. 2^o syn. of *bekoḡidi*.

deṇḡ-deṇḡ (Sad. *dhāon-dhāon*) syn. of *doroṇdoroṇ* (of flies only, not of smell), but also used fig. of children who importunately press around smb.: *oini haṭiṭani honko deṇḡdeṇḡjaia; honko deṇḡlekaka otonjaia*.

ḍer var. of *ḍher*.

dera (H. *derū*, a dwelling, a tent) I. sbst., (1) a resting place, lodging for the night: *dera kã namjana*. (2) the servants' houses near a European's dwelling: *manḍini deṛateṇ senakana*.

II. intrs., to pass the night or lodge for one or several days in a place: *tisiṇa Rancirebu deṛaea*.

dera-n rfx. v., rarely used, same meaning: *okorebu deṛana? Where shall we pass the night?*

dera-ḡ p. v., imprsl., of a night's lodging, to be found or taken: *Cãibasa teḡamente cimin mã horare deṛaḡa? When one goes to Chai-basa, how many times has he to lodge for the night on the way? en hature kã ḍaṇ deṛaḡa, of course, one cannot stop for the night in that village.*

de-n-era vrb. n., the extent of temporary lodging: *Gõṇḍoko ne simãre deṇerako deṛakeda, bar piṭre enaṇko uṭhaḡjana, the Gonds stopped so long within the boundaries of this village that they went away only after two weeks.*

dera var. of *ḍhera*.

dera-ḍanda sbst., collective noun,

all what is needed to pass the night comfortably in a strange place, mats, cloths, waterpots, etc.; *dera-danda* aupe, bring with you all that is necessary for your night's lodging.

dera-giriq var. of *dheragiriq*.

dera-orâ sbst., a rest-house.

dera-saŋga, *dere-saŋga*, *dero-saŋga* Nag. *duru-saŋga* Has. sbst., a wild *Dioscorea* with cordate leaves narrower than those of *haradô*, and small, edible, white yams.

der-der var. of *dharardharar*.

dere, *dede*, not used alone, occurs in the cpd. *cokedere*.

dereŋ-dereŋ, *dêrê-dêrê* (Or *deldele*, puffy, tun-bellied) I. adj., with *hon*, a large-bellied child, small but able to walk: *dereŋdereŋ hon dêrâdârîtane sena*. When there is question of several such children this jingle becomes *daraŋ-dereŋ, dârdêrê*. Also used as adj. noun and nickname: he *dereŋdereŋ*, sim hartem, ju! large-bellied one, go and watch the field driving away the fowls.

dereŋdereŋ-q, *dêrêdêrê-q* p. v., of children, to become such as described: ne hon *dereŋdereŋakana*; ne hon lûi *dereŋdereŋakana*.

II. adv., with the afxs. *ange*, *ge*, *tan*, and modifying *leltana*, *lârikana*.

dereŋleka adv., syn. of *dereŋdereŋge*.

dereŋ-dereŋ var. of *dharardharar*.

dêrêâ, *dârêâ* syn. of *dereŋdereŋ*, but (1) it is also used of dwarfs with large paunches (2) it is also a proper noun. (3) when used

as adv., it takes only the afx. *ge*.

desa Has. var. of *dhes* Nag.

desa-desi var. of *dhesadhesi*.

dêâ-dâi (Sad. *dhaî-dhoê*) I. intrs., of ducks (and in jokes also of men) to waddle: *koŋoko dêâdâijada. dêâdâi-n* rfx. v., same meaning.

II. adv., with or without the afxs. *ge* or *tan* and modifying *sen*: waddlingly.

dêôâ I. sbst., the act of swinging or brandishing a stick: *dêôâtec tōlîna*.

II. trs., to brandish, swing or turn a stick round and round: *kumbârko cāka biurjare soŋako dêôâtec*, the potters set their wheel in motion by turning round and round a stick (the tip of which remains applied to the wheel).

II. intrs., syn. of *daêdoê*, to sway or deviate right and left as. v. g., a wingless arrow, or as birds do sometimes in their flight.

dêôâ-q p. v., (1) of a stick, to be brandished, swung or turned round and round. (2) of an arrow, to sway.

III. adv., with the afx. *ge*: ne sūr il banca, *dêôâge* senoa, this arrow is wingless, it flies in zigzags.

dêrâ-dârî I. adj., connoting disrespect, paunchy, pot-bellied: nî okoren *dêrâdârî* Bangāli? Also used as adj. noun: he *dêrâdârî*, kotemtana?

II. intrs., (1) to walk slowly and heavily, to drag oneself along, because one is pot-bellied: *diŋubange kae sendaritanæ dêrâdârîjada*, he cannot walk upright like a strong

dêrê

dhabpa-dhabpa

man, he drags his large paunch along. (2) in the df. prst. ts., to be pot-bellied : *dêrâdârîtanæ*.

dêrâdârî-n rlx. v., to drag one's large paunch : en boŕo âôgee lâjjana, senjarec *dêrâdârîna*.

dêrâdârî-q p. v., (1) of men, to become paunchy : Baragâliko haramtanreko *dêrâdârîoa* Horokodo repooa, in their old age Bengalis become paunchy and Mundas shrivel. (2) of women, to become pregnant : kuŕiko môrêturi candua-kanreko *dêrâdârîoa*. (3) to have to walk heavily and slowly on account of a pot-belly : sen nekam *dêrâdârîore*, cimtam tebaea?

III. adv, with the afxs. *ange, ge, tan* and modifying *sen*, to drag one's pot-belly along.

dêrê trs., (impolite, except in jokes), to give birth to : miadgee *dêrêtia*, sho has only one child.

dêrê subst., a leg of a crab : no karâkom *dêrêko* tôteime kâredoe nira. The two small hind legs of crabs are called *hondêrê*, which name is also applied to the little finger and the little toe of men, just as *daro*, claw of a crab, is also used for the thumb and the big toe.

dêrê-q p. v., of crabs, to get legs : karâkomko iriliako *dêrêoa*.

dêrêô var. of *dêrêô*.

dêrê-dêrê var. of *dêrêdêrê*.

dhaba (Sad.) *daba* syn. of *oari*.

dhaba-dhaba, dhaba-dhabaô, dhabaô, dhabaraô, daba-daba, etc., ſapaô (Sad. *daback, dabrek*; H. *dhāmpnā*) trs., (1) to scatter, to disperse all over or all about, used mainly of liv. bgs.,

in entrd. to *pintar*, used mainly of inan. os. : urikope *dabaraôkedkoa*, you have let the cattle disperse all about. (2) to cover entirely : rimbil sirmac *dabaônkada*, the clouds have overspread the whole sky ; uriko rārigorako *dabaraôakada* ; gaô *dabaraôkia*, the sore has spread all over him, he is covered with sores.

dhabadhaba-n, etc., rlx. v., to scatter themselves : atinaŕau uriko *dabaraôna*.

dhabadhaba-q, etc., p. v., to be scattered : nādo hoŕoko apanapan kamireko *dabaraôakana*, kako hundina, now the people are scattered all about, busy each with his own work, they will not gather. (2) to be spread all over : rimbil *dabaraôakana*.

dha-n-abaô, dha-n-abaraô, da-n-abaô, da-n-abaraô, ſa-n-apaô vrb. n., the extent of scattering : *danabaraôko* *dabaraônjana*, uriko hature kundamkundam bakribakriko senbarajada, the cattle have dispersed themselves so much that they are roaming about everywhere at the back of the houses and in the enclosures.

dhā-bagel, dhā-bagul, dā-bagel, dā-bagul (Cfr. *dhādhū*) trs., to cause a gun to go off, or a bomb to explode, with one loud report : banduke *dhābagellq*.

dhābagel-q, etc., p. v., to be caused to make one loud report : bamgola *dhābagellena*.

dhabaô, dhabaraô vars. of *dhaba-dhaba*.

dhabpa-dhabpa, dhappa-dhappa,

ḍhaḍa-ḍhaḍa**ḍhā-ḍhā**

ḍaḥpa-ḍaḥpa, ḍappa-ḍappa I. sbst., the sound of the big European drum which the Mundas call *ḍapela* or *ḍāka*: *ḥaja saṛitankoḥ ḍhaḥpa-ḍhaḥpaiṛ aṣumla*, I heard the sound of the big drum of the bandsmen.

II. adj., with *saṛi* or *rū*, the same sound.

III. trs., to beat the 'big drum': *ḍapelako ḍappaḍappajada*.

ḍhaḥpaḍhaḥpa-ḡ p. v., of the big drum, to be sounded: *biṛgulkō pīpīpōpōtana, ḍapela ḍappaḍappa-ḡlana*.

IV. adv., with the afx. *tan*, modifying *saṛi* or *rū*.

ḍhaḍa-ḍhaḍa, ḍaḍa-ḍaḍa, raḍa-ḍaḍa I. sbst., the sound of beating the *ḍāka* drum in the ordinary way; the beat of the same on the *ḥakan-parah* being *ṛeḍeṛḍeḍeṛ* or *ṛuḍuṛ-ḍuḍuṛ*: *honko : ṛaḍaḍaḍa aṣumleḍeiko niruṛuṛjana*.

II. adj., with *saṛi* or *rū*, the same sound.

III. trs., to beat this drum in the ordinary way: *ḍākako ṛaḍaḍaḍa-jada*.

ḍhaḍaḍhaḍa-ḡ p. v., of that drum, to be beaten in the ordinary way.

IV. adv., with the afx. *tan*, modifying *saṛi* or *rū*.

ḍhāḍāḍ-ḍhāḍāḍ, ḍhāḍ-ḍhāḍ also without aspirates, I. sbst., [the sound of the *ḍāka* and *ḍapela* drums, without modulation or with modulation imperceptible owing to distance.

II. adj., with *saṛi* or *rū*, the same sound: *paṭankoḥ ḍhalḍhal rū aṣum-ḡtana*.

III. trs., to beat such a drum: *ḍapelako ḍhalḍhaljada*.

ḍhāḍāḍḍhāḍāḍ-ḡ etc., p. v., of such a drum, to be sounded.

IV. adv., with the afxs. *ge*, *tan*, modifying *saṛi* or *rū*.

ḍhā-ḍhā, ḍāḍī I. sbst., the successive thuds of a heavy beating: *ḍāḍī aṣumḡtana, okoḥ poṭomtana*.

II. adj., with *saṛi*, the same succession of thuds.

III. trs., to beat with a succession of heavy thuds: *poṭomko ḍāḍījada*; *urikoko ḍāḍījaḍkoḥ*.

ḍhāḍhī-ḡ, etc., p. v., to be beaten that way.

IV. adv., with the afx. *tan*, modifying *saṛi* or *ḍal*: *ḍāḍītan uriko alom dalkoḥ, saṛejanako kūci hula-goḥ*? Do not beat the bullocks heavily again and again, their ribs will break.

ḍhā-ḍhā, ḍā-ḍā I. sbst., a series of loud reports of guns or exploding bombs: *ḍāḍū aṣumḡtana, laṛaire cinako ḍigriakada*? The reports of bombs are heard, what decrees in the court of law have they obtained in their favour?

II. adj., with *saṛi*, same meaning.

III. trs., to fire guns or bombs: *bandukuko ḍāḍūjada ci bamgola*?

IV. intrs., of guns, or bombs to make loud reports: *banduku ḍāḍūtana ci bamgola*?

ḍhāḍhū-ḡ, etc., p. v., of guns or bombs, to be fired with loud reports. Also imprsly.: *moḍ nida ḍāḍūjana*, there have been reports of guns or bombs the whole night.

V. adv., with the afx. *tan*, modi-

ḍhaḍra

fying *sari* or *rika*.

ḍhaḍra, ḍhaḍra, ḍhodro, ḍhoḍro Nag. adj., used only in scoldings and jokes, old, lean, worn out. In Has. *ḍarāra, ḍoḍoro, ḍodōro* is used of paunchy old women and she-goats.

ḍhaḍra-g, etc., p. v., to become lean, worn out, old : ne haḥam puragee *ḍhaḍraukana*.

ḍhaḍrange adv., modifying *haḥamo*, so as to become lean and worn out.

ḍhāir, ḍhāri Nag. (Sad *ḍair*) syn. of *sōraiburu* Has. I. sbst., a fair held in certain villages on the sohorai feast : *ḍhāri lettebua*.

II. intrs., to hold such a fair : *oko-tareko ḍhāirea* ?

ḍhāir-g, etc., p. v., imprsl., of such a fair, to be held : *tisira kū ḍhārisa*, gapa enaḥ.

ḍhakār, ḍhekār, ḍhikār Nag. *ḍikār* Has (Sad. *ḍhekār* ; H. *ḍakār*) I. sbst., a belch : *ḍikār uruḡtana kanekane*.

II. intrs., to belch : *ḍhakārkedae, ḍhakārkenae*.

ḍhāken, ḍāken Cfr. *ḍhāḍhū*, adv., with one loud report.

ḍhāki, ḍāki (Sk. *ḍhakkā*, big or double drum ; Or. *ḍhakkī*, a large round basket) I. sbst., a pretty large basket used for measuring paddy on the threshing floor and containing from 60 to 100 pailas, i.e., from 45 to 75 seers or 90 to 150 lbs. It has the same form and make as the *dalsi* (Pl. XVI, 7). In Has. the baskets of that form are, according to their size, called *ḍāki, ḍaḍom, ḍuzki, ḍupa* and *curki*. Note

ḍhāku

the saying : *moḍ ḍhāki* (not *ḍāki*) *erāḡle namana*, we got an awful scolding.

II. trs., to measure the paddy by means of such a basket : *babape ḍākikeda ci aḡrige* ?

ḍhāki-g, etc., p. v., to be measured by means of such a basket : *soben babako tisira ḍākiḡka*.

ḍhāki-ḍaḍontan, ḍāki-ḍaḍontan adv., in very great quantity, in excessive quantity : *ḍākiḍaḍontan babacaḡliḡ pṡṡte idijana*, a huge amount of paddy and rice was brought to the market ; ne oḡḡre uli *ḍākiḍaḍontanko* *lundiaḡkada*.

ḍhāki-laḡ, ḍāki-laḡ adj., used in displeasure and in jokes, with *hoḡo*, a great eater. Also used as adj. noun : *okoren ḍākilāḡ inḡdo* ?

ḍhakna Nag. (Sad. Or.) sbst., 1) any brass or earthen vessel used to eat from : *ḍhakna banoa, cilekatena jomea* ? (2) syn. of *atiri* Has. the larger and deep kind of earthen cover used for waterpots (Pl. XXIV, 12), in entrd. to *ḍhakni*. In Has. they call *seta-ḍakāna* any *atiri* used to give food to dogs.

ḍhakni (H.) syn. of *ḍabni* Has. sbst., a small, shallow kind of earthen cover for water vessels.

ḍhāku, ḍāku (H. *ḍākū*) I. sbst., a dacoity, a robbery : *ale hature ḍāku hobajana*.

II. adj., with *hoḡo*, a dacoit, a robber, a highwayman. Also used as adj. noun : *ḍākuḡo saḡjana*.

III. trs., to rob : *ḍākukeḡleako* ; *aleḡ oḡḡko ḍākukeda* ; *aleḡ hatuko*

dhal

dākukeda.

dhāku-n, etc., rflx. v., to be addicted to robbery: *taramara jatiko kamido kako*, *mendoko dākuna*.

dha-p-āku, etc., repr. v., to rob each other, to be in the habit of robbing each other: *ne disumre kako dāpikūlana*. Also used sbstly.: *ne disumre dāpāku kā aīumakana*.

dhāku-ŋ, etc., p. v., to be robbed: *Baiaharanaŋ oŋa rinagasirma dākulena*; *oŋaŋa soben poŋomko dākujana*; *aledo kale dākujana*.

dhal, dāl (H.) syn. of *piri*, sbst., a shield. There is only one kind of shield known to the Mundas, viz., the shield used in the sword dances (Pl. XXIV, 12).

dhal-dhal var. of *dhādāl**dhādāl*.

dhamṣal-dhimsal, dhamṣal-dhimsil of several persons, *dhimsal* being used of one individual, I. adj., with *hoŋoko*, people who are stout in the upper part of the body. Also used as adj., noun.

II. intrs., in the df. prst., to be stout in the upper part of the body: *neren hoŋoko isuko dhamṣal-dhimsaltana*.

dhamṣaldhimsal-ŋ, etc., p. v., to become stout in the upper part of the body.

III. adv., with the aff. *tan*, modifying *lel*, *lelŋ*: *dhamṣaldhimsaltaniŋa lelkeḍkoa*, *miado saṭisa-mando baṛkoa*, I found them all stout in the upper part of the body, there is none equally fat or lean all over.

dhanmanaḍ, danmanaḍ (Sad. *dhan-*

dhan-dhan

mānaek) syn. of *armaraḍ*. Moreover fig.: I. abs. n., the state of being dead drunk: *arki nānoge nūla, danmanaḍ menages*.

II. adj., with *hoŋo*, a person who is dead drunk: *miad danmanaḍ hoŋo baṭitare baṭikanina lelaiŋa*, I saw a dead drunk person lying near the grog-shop.

III. trs., to render a person dead drunk: *arki danmanaḍkia*.

dhanmanaḍ-n, etc., rflx. v., to drink so as to get dead drunk.

dhanmanaḍ-ŋ, etc., p. v., to get dead drunk: *moḍ botolo arkiteo danmanaḍjana*.

dhan-dhan, dan-dan, (Cfr. Engl. *ding dong*) I. sbst., the sound of a large gong, in cntrd. to *ṭiṭiṭi*, the sound of a small gong, and *ṭaṭṭaṭ*, the sound of a middle-sized gong: *daṭdaṭ aīumotana*, *dolabu girjate*.

II. adj., with *saŋi*, the same sound.

III. intrs., to strike a gong: *aūriko daṭdaṭea*.

dhanḍhan-ŋ, etc., p. v., imprsl., of the gong, to be struck: *daṭdaṭjana ci aūrige?*

IV. adv., with the aff. *tan*, modifying *saŋi* or *dal*: *dalganta daṭdaṭtan saŋioa*, *racagantado daṭandaṭantan saŋioa*.

dhan-dhiṇ, dhiṇ-dhan, dan-dhiṇ, dhiṇ-dan sbst., the alternately high and deep note of two different gongs or of one struck now in the middle, then near the edge. Constructed like *dhanḍhan*.

dhan-dhan, dan-dan var. of

dhaṇḍhiṇ, but referring to deeper notes.

dhangā, dhangī, dhangla, dhungi Nag. *ḍaṅga, ḍaṅgi, ḍaṅgla* Has. (Sad. *ḍaṅgi*; H. *ḍaggā*, a lean, long-legged horse) I. adj., of women only, tall: *nī okoren ḍaṅgi kuṛi?* Also used as adj. noun.

II. trs., to call a woman tall: *cile-katepe ḍagikiṣa, aminando kae haraukana?*

dhangā-g, etc., p. v., of women, to grow tall: *puragee ḍaṅgijana*.

dhapa-dhapa, ḍapa-ḍapa, dhapa-dhapa, ḍapa-ḍapa, ṭapa-ṭapa (Sad. *dhapḍhapāck*; H. *taṛpharānū*) I. sbst., the clapping of wings: *simā ṭapaṭapaṭa aṭumjada*.

II. trs., to flap or clap the wings: *aparobe ṭapaṭapaleda*.

dhapaḍhapa-n, etc., rlx. v., same meaning: *kokoṛoco sidare simko ṭapaṭapana*, before crowing cocks flap their wings.

dhapaḍhapa-g, etc., p. v., (1) of wings, to be clapped: *aparob ṭapaṭapalena*. (2) imprsly., of the sound of clapping wings, to be produced: *ṭapaṭapalena, kokoṛocoḍo kū aṭumjana*.

III. adv., with the aff. *tan*, modifying *saṛi* or *rikan*.

dhapa-dhapa, dhapan-dhapan, ḍapa-ḍapa, ḍapan-ḍapan, ṭapa-ṭapa, ṭapan-ṭapan (Sad. *ḍapang-ḍapang*; H. *dhapār*, a running, a race) I. sbst., the necessity of working here and there in order to get one's sustenance: *niula ṭapaṭapana kū hobaoa, oṛare karca mena; oṛare karca banoa ne sirmado, ṭapaṭapanaṛele*

ṭogoa; ote bandarcabarate ne hoṛo ṭapaṭapanaṛe namana. This connotes a fixed residence at ordinary times, in cuntrd. to *jalankolaḍ*, to wander as a vagabond, without fixed residence.

II. adj., with *hoṛo*, a man who is in the necessity of wandering about in search of work: *ṭapaṭapana hoṛoko purasa hature kako namoa*.

III. intrs., to go about in search of work: *tisinagapa janaḍle ṭapaṭapanaṭana*.

dhapaḍhapa-n, dhapaṭdhapaṭ-en, etc., rlx. v., same meaning: *ne'sirma kabu ṭapaṭapanaṛenredo reṇḡḡte gojora asraḡgea*, this year if we do not go about in search of work, there is nothing left but to die of hunger.

IV. adv., with the affs. *ge* or *tan*, modifying *senbara*, same meaning.

dhapela, ḍapela (Sad. *dhaplā*, tambourine. In H. *ḍaphalī* means the fakir who plays the tambourine called *daf*) sbst., (1) a kind of drum broader than high, sometimes open at the bottom and beaten with drumsticks, used by Hindus, Doms, Mahomedans and soldiers. See Pl. XXVII, 3, where by mistake it is called *rabaga*. (2) both European drums, but the big drum is also called *dāka*.

dhapela-lāḷ, ḍapela-lāḷ sbst., a man with a broad belly, in cuntrd. to *botolo-lāḷ*.

dhappa-dhappa var. of *ḍhaḍḍpa-ḍhaḍḍpa*.

dhār, ḍār Has. (Sad.; H. *dhār*, a multitude) I. sbst., a heap made up of the numerous small quantities of

ḍhar-ḍhar**ḍhasna**

a certain commodity bought : *miad surgunjadārin kirinala*, I bought wholesale a heap of *sirgunja* which had been bought in small quantities and gathered by smb. else.

II. adj., gathered by buying in small quantities : *kucura kirimentera eṣajana*, enamente *ḍār surgujakoira kirinakeda*, I came too late to buy from the small sellers, therefore I bought *sirgunja* already gathered by other buyers.

III. trs., to buy up small quantities of a certain product and gather them into a heap : *surgunja cimintape ḍār-keda* ? In how many spots of the market have you gathered the oil seeds bought in small quantities ?

ḍhār-ḍ, etc., p.v., to be heaped up as described : *ne pītre tisira surgunja geltaleka ḍārakana*.

ḍha-n-ār, etc., vrb. n., the extent to which a product is so heaped up : *ḍanārko ḍārkedā*, *pīpīre kotem senea enterege ḍār lelōtana*, they have made so many such heaps that wherever one goes on the market-place one meets them.

ḍhar-ḍhar, ḍar-ḍar var. of *ḍharar-ḍharar*.

ḍhāri var. of *ḍhāir*.

ḍharāṇa-ḍharāṇa, ḍaraṇa-ḍaraṇa I. sbst., the ding-dong of a great bell, of a church bell, in cntrd. to *jhārājhārā, jhōrōējhōrōē, jhōrō-jhōrō*, the jingling of a hawk's bell, *rīrīrīrī, tīrīṭtīrīṭ*, the tinkling of a small campanulate bell, *ṭaraṭṭaraṭ*, the sound of a middle-sized bell, v. g., a factory bell, *ṭiṭṭiṭ*, the sound of a small gong,

ṭaraṭṭaraṭ, the sound of a middle-sized gong, *ḍaraḍaraṭ, ḍharaḍharaṭ*, the sound of a large gong.

II. adj., with *sari*, the same ding-dong ; with *dambarkom*, a bell sounding ding-dong.

III. trs., to ring the bell : *dambarkom ḍaraṭḍaraṭeme*. The d. o. may be understood.

IV. intrs., of a bell, to sound ding-dong : *dambarkom ḍaraṭḍaraṭṭana*. *ḍharaṭḍharaṭ-ḍ*, etc., p. v., of a bell, to be rung.

IV. adv., with the afxs. *ge, tan*, modifying *sari*, with a continuous ding-dong.

ḍharaṭken, etc. adv., with a single ding-dong.

ḍharaṭkenḍharaṭken, etc., adv., with interruptions in the ding-dong.

ḍharāṇa-ḍhīrīṇa, ḍharāṇa-ḍhūrūṇa, ḍaraṇa-ḍhīrīṇa, ḍaraṇa-ḍhūrūṇa used of the ding-dong of two bells of different tone rung alternately ; constructed like *ḍharaṭḍharaṭ*.

ḍharāṇaleka, ḍaraṇaleka syn. of *ḍharaṭḍharaṭṭan*.

ḍharar-ḍharar, ḍhar-ḍhar, ḍheṣer-ḍheṣer, ḍher-ḍher, ḍarar-ḍarar, ḍar-ḍar, ḍeṣer-ḍeṣer, ḍer-ḍer used of the sound of the *ḍhapela* drum and constructed like *ḍhaḍpaḍhaḍpi*.

ḍharāsaḍ var. of *ḍharāsaḍ*.

ḍharra var. of *ḍhadra*.

ḍharṣaḍ var. of *ḍharāsaḍ*.

ḍhasambaḍ var. of *ḍhasaḍ*.

ḍhasāna var. of *ḍhasānaḍ*.

ḍhasānaḍ var. of *ḍhasaḍ*.

ḍhasaḍ var. of *ḍhasaḍ*.

ḍhasāṇaḍ var. of *ḍharāsaḍ*.

ḍhasna var. of *ḍhasāna*.

qhasnað

qhasnað var. of *dhasað*.

qhasnað var. of *dharañað*.

qhañl, ðañl (Sad. *qaul* ; Or. *daule*, correct, good) I. abs. n., convenience fitness, appropriateness : kajira ðañl kã hobajana, what has been said is not unobjectionable ; duhra ðañl kaira namjada, I do not find a convenient place to sit on.

II. adj., convenient, fit, appropriate: hiniju enado ðañl kaji, *hiniju* is a word that can be used, is the correct word.

III. trs., to say or do the right thing : kajim ðaũlkeðlea ; gititea-ðope ðaũlkiña, you have given me a nice spot to sleep on.

IV. intrs., imprsl., to feel the appropriateness of : ne kajido kã ðaũljiña, I do not agree with that ; netare duh kã ðaũljiña, I do not like to sit down here.

qhañl-en, etc., rflx. v., to do smth. in an appropriate way : duhko ðaũlenjana, they sit down in a fitting way and place.

qha-p-añl, etc., repr. v., to agree with each other : baran hagea keredberedkinge enamento jũn kajirege kakira ðapaũla, those two brothers have evil tongues and so cannot agree in anything.

qhañl-ø, etc., p. v., (1) to be dressed in a costume that fits : ne sonø (or sonøte) kaira ðaũloa, this costume will not fit me. (2) imprsl., to be proper, right : herajanape, tisira sonøre kã ðaũloa, gapa sonøpe, you are late, it would not be proper to go to-day, go to-morrow.

qha-n-añl, etc., vrb. n., the degree

qheþka

of appropriateness : ora bai ðanaũlko ðaũlkeda jeta hoøo kae dusaððaria-tana, they have built their house so well that nobody can point out any defect.

V. adv., with the affs. *ge* or *angp*, in an appropriate manner.

qhañl-sañl, ðañl-sañl jingle of ðaũl. It is not used in the repr. v. nor as vrb. n. and when it is used as adv. it may take the aff. *lan*.

qhãk, qhãka, ðãk, ðãka (Sk. *ðankã* ; Sad.) I. sbst., the largest kind of wooden drum. It has the same form as the *ðulki* and is 3 ft. or smth. over three feet long. The high-toned side is a little broader than the deep-toned side, the last having a diameter of between one cubit and two feet.

II. trs., to make into such a drum : rabalrabal darukoko ðãkaea.

qhãkan, ðãkan adj., used prdly., to possess such a drum as described above : neren Gũsiko miaðko ðãkana.

qheþka, qeþka, I. sbst., a stick, 2" or 3" thick and about 2 ft. long, made of hard wood and sharply pointed at one end, the other end being thinned into a kind of handle. It is used by hunters waiting whilst beaters drive and is thrown with deadly effect at smaller game such as hare and small deer : qeþka kulãko huramenteko baiia.

II. trs., (1) to make into such a weapon : ne opaðbu qeþkaea. (2) to hit [with that weapon. In this meaning it is generally affixed to a nl. : miað kulãein barð qeþkaia enre

dheḥkaan

enanae rusaḡjana, I hit a hare twice with a *dheḥka*, then at last it could no more move.

dheḥka-q, etc., p. v., generally affixed to a nl., to be hit with that weapon: *tuḡu apideḥkalena mendo kae goḡ-jana*.

dheḥkaan, **dheḥkaan** adj., armed with the weapon described above. Also used as adj. noun: *dheḥkaanko eskarge netereko taḡkena, ḡsḡranko kako taḡkena*.

dhebus Nag. var. of *dhibua*.

dheiken, **dḡiken**, **deiken**, **dḡiken** Cfr. *dḡādhī* adv., plump, with a heavy thud: *sukuri deikene uḡḡjana*. It is also used prdly. with the addition of the copula: *sukuri deikena*, the pig fell plump.

dhekār var. of *dḡakār*.

dhela, **dhelka**, **dela**, **delka** (H. *dhela*, a lump of earth) I. subst., (1) a clod of earth: *ne loḡonaḡa delako koḡambaḡatape, ḡapakotebu herjeḡea*, pound the clods all over the field, we are going to sow tomorrow. (2) lumps in the cooked rice: *taramara honko jomtanre dela kūḡko sukua*.

II. adj., (1) with *ote*, cloddy earth: *dela ote kae siḡaḡia, kaḡae siḡnakana*, he cannot plough a cloddy field, the sides of his heels are sore. (2) with *mandi*, lumpy rice: *dela mandi ne hon kūbe sukua*.

III. trs., (1) to plough so as to make clods: *purape delakeda, siḡre kape ḡaḡkakeda*. (2) syn. of *paḡu*, to cook rice so that it sticks together in lumps: *mandipe delakeda, sḡḡḡti kacipo iḡuana?* You have cooked

dhelkusi

the rice into lumps, do you not know how to stir it with a spoon?

IV. intrs., (1) of earth, to be cloddy: *ne loḡona purape delatana barkaḡleatebu siḡa*, this rice-field is very cloddy, let us wait until it has been softened by the rain to plough it. (2) of cooked rice, to become lumpy: *sḡḡḡilepe, mandi delatanajḡ dhela-q*, etc., p. v., (1) of earth to become cloddy: *loḡonako siḡḡetanre purape ḡaḡkere deḡaoa*, when in the first ploughing of a rice-field deep furrows are made, the field becomes cloddy. (2) of cooked rice, to become lumpy: *mandi kḡ sḡḡḡilere delaoa*.

V. adv., with the afxs. *ange, ge, ḡge*, modifying *si* or *mandi*, so as to render cloddy or lumpy.

dhela (H.) subst., a cylinder of plaited bamboo strips used to protect young trees.

dhela-aḡa, **dhelka-aḡa**, **dela-aḡa**, **delka-aḡa** subst., *Melochia corchorifolia*, Linn.; *Stereuliaceae*,—a shrubby weed of waste places, used as a potherb. There are two forms of this plant: one with brown leaf nerves, *aḡa dhela-aḡa*, and one with green nerves, *pundi dhela-aḡa*. Both have glabrous leaves.

dhela-cāci Nag. var. of *bagaria*.

dhelka, **delka** var. of *dhela*, but moreover used of coagulated blood: *cutukadḡkure lāḡre maḡom delkaoako mena*, it is said that in puerperal fever the blood coagulates in the womb.

dhelka-aḡa var. of *dhela-aḡa*.

dhelkusi Nag. (Sad.; H. *dhelwās*)

dhemkor

dhera

syn. of *hurlulan*, *kuturtulan* Has. I. subst., a sling (Pl. IV, 4).

II. trs., (1) to make into a sling : *nea baëarbu dhelkusiia*. (2) to hit by means of a sling : *miad orcin dhelkusiia*.

dhemkor, demkor I. abs. n., of bullocks and cows, the state of being small and fat : *ne uria demkor lelte jetae kako dusaolja, ibil horomo urigeke menjada*, when they saw the fatness of the bullock, nobody criticised it (on account of its small size), they said : it is a plump one. II. adj., of bullocks, small and fat : *miad demkor urile kirinaakaja*.

dhemkor-q, etc., p. v., of small bullocks, to become fat.

III. adv., with or without the afxs. *ange*, *ge*, modifying *lelq*, *haraq*, *kiriq*.

dhenā, dena (Or. *dhenā*, tumbellied ; perhaps from H. *dhen*, a milch cow) syn. of *dhisna*, I. subst., also *dhenarōg*, *denarōg*, a sickness of children and calves which renders them lean and large-bellied and prevents their growing properly : *alea cui dena namakaja*.

II. adj., affected with this sickness : *dena honko cilekateko ranukoa* ?

III. intrs., to have this sickness : *denatanac*.

dhenā-q, etc., p. v., to get this sickness.

N. B. This word is used in jest as syn. of *debq*, dwarf, undergrown : *denaqtanac*, he grows very slowly, he becomes a dwarf.

dhenja, denja I. adj., (1) of fruit syn. of *daruman*, very large, huge :

dambha denjagea. Also used as adj. noun : *denjako godepe*. (2) of the large tick of cattle and dogs, *Ixode* sp., same meaning. It is nearly three quarters of an inch long and, when filled with the blood it has sucked, of a livid red colour. Only then is it called *denja liki*. Also used as adj. noun : *ne uriren denjako picagiritakom*, tear off those huge ticks which have fastened on this bullock.

dhenja-q, etc., p. v., of fruits and of those same ticks, to become very large : *ne ulira jū denjaakana* ; *ne urire tikiko denjagiria kana*.

II. adv., with the afx. *ge* : *uli denjage jōakana*, the mango tree has huge fruits ; *ne seta denjageko tikiakaja*, huge ticks have fastened on this dog.

dher, dēr Nag. *dīr* Has. (H. *dher*) I. adj., many, much : *dher horoko hijuakana* ; *entedo dher gharīi hapenjana*, then he kept silence for a long while.

II. trs., to do smth. in large quantities : *sahanpe dhērkedā*, you have gathered great quantities of firewood ; *loëon baipe dhērkedā*, you have made many new rice-fields.

***dhera, dera** (Or. Sad. *dherā*) I. subst., an instrument to twist strands (Pl. XIX, 6). The Mundas follow two methods in rope-making. One is called *nīq* : the two strands which compose the twine or rope are fed separately with fibre, twisted by rolling between the palms of the hands or between the thigh and the palm. The entwining of the two

strands together goes on uninterruptedly in proportion as they are twisted. In the second process all the strand is first prepared by means of the *dhera* and afterwards two strands thus made ready are entwined together without the help of any instrument. This last operation is called *paŋa*. The product of both methods is called *baëar*, twine; a single strand is properly *dhera baëar*, though it is often called simply *baëar*. To obtain a *paŋa*, thick, strong rope, two ropes must be entwined together by hand. Before doing this the rope is often first made tighter by twisting it with the *dhera*.

II. adj., (1) with *baëar*, fibres twisted by means of this instrument into a strand, intended for rope-making. (2) with *boŋo*, a straw rope made by twisting straw with the hand whilst feeding it on and keeping it stretched until it does no more untwist by itself: *dhera boŋo ajomjadloko pentoridiŋa orŋo auri goŋo jakedko tŋŋita*. (3) with *dirin*, horns, spirally twisted or screw-like: *badukoŋ dirin dheragea*.

III. trs., (1) to twist the strand intended for making ropes: *uŋa kam pokŋtoeredo dheraeme, taëomte paŋaeme*, if thou canst not twist the fibre at once into a well made rope, prepare first the strands separately and afterwards entwine them together. (2) to tighten a rope by twisting it with a *dhera*: *paga kaji paga alom paŋaŋa, kũb keŋeabu nantana, uŋakan baëar*

dherasidalem, do not make an ordinary fourstranded rope, we want a very strong one, tighten first two ropes by twisting them with the *dhera*. (3) fig., syn. of *pentor*, but only of long things: *kā haraakan labako kaŋe derakate tolepe*, tie together the smaller paddy seedlings by means of a twisted *kaŋe* culm; *Kaciko ad Mandoariko liŋa derake-ateko badena*, the Kachis and the Marwaris first twist the cloth they use for their pugri.

dhera-a, etc., rfx. v., to twist one's hair: *Cimhoroko eŋara ŋb deranjaniko paŋaŋa*, Chinamen twist the hair at the back of their head into a rope-like queue.

dhera-g, etc., p. v., (1) of strand, to be twisted by means of this instrument: *jŋribæar uŋakana ei deraakana?* (2) of rope, to be further twisted and tightened by means of the same instrument: *uŋakan baëar kā deraakanteo paŋa baioa*. (3) of long things, to be twisted in any manner: *kaŋe derapka, enate tolepe*.

dhe-a-er, etc., vrb. n. (1) the strand made with this instrument: *holaræ denerado paŋaŋabajana*. (2) the extent of the twisting with this instrument: *denerae derakeda baëar oduterjana*, he went on twisting the strand so much that it snapped asunder. (3) the act of twisting: *misa denerate kā pokŋtojana*.

dhera-dirin, *dhera-dirin* adj., with rather straight, twisted or screw-like horns: *deradirin badu*. *dheradirin-g*, etc., p. v., to get such

dhera-giriq

horns : badu *deradirizakana*, the sasin has spirally twisted horns.

dhera-giriq, *dhera-giriq* p. v., to get wiry limbs : *deragiriakan* horokoa supu pontorakanleka lelou.

dherdher, *der-der* var. of *dharar-dharar*.

dherer-dherer, *derer-derer* var. of *dharardharar*.

dhēs, *dhesaō*, sometimes *dhēsa*, Nag. *desa* Has. (Or. *dheanā*, to throw the blame upon ; Sad. *dhesa dewek*) syn. of *huduma*, *hutuma* and *huraq* in the figurative meaning of these words, I. adj., with *kaji*, blame put at the wrong man's door : *nea desa kajilekage tōrotana*. Also used as adj. noun : *nekan des* orōdo alokaia aīume.

II. trs., to throw the blame upon smb. who does not merit it : *paciri aētoqe handirijana*, soboledam mente aīako *desatana*, the wall fell down by itself, but they say that I had made a hole in it.

dhēs-en, etc., rfx. v., same as *dhēsrikan*, to let oneself be blamed wrongly : *nekanakoro kaina desana*.

dhēs-q, etc., p. v., (1) to be blamed wrongly or instead of the true culprit : *aēge gunakeda aīadoia desatana*. (2) of the blame, to be thrown wrongly upon smb. : *aēq guna aīarege desajana*.

dhē-p-ēs, etc., repr. v., (1) to throw upon each other the fault committed by a third : *etaji gunakeda alana depesatan taikena*. (2) adj., with *horo*, a man who is in the habit of blaming people wrongly : *ni beṭekan depesa horo* ; with *kaji*,

dhēō-dhēō

mutual wrongful recriminations : *depesa kajire alope helaōna*. (3) abs. n., the same habit : *ne horore depesa kūh mena*.

dhē-n-ēs, etc., vrb. n., the extent of wrongful blaming : *deṭesas desakedlea goṭa ṭola taraatomātee cabakedlea*, of that one fault he accused all the inhabitants of the hamlet one after the other.

dhesa-dhesi, sometimes *dhēsa-dhēsi* Nag. *desa-desi* Has. frequentative of *dhēs*, I. abs. n., the habit of blaming people wrongly : *ne ṭolarenkoq desadesi eileka hokaōa* ?

II. adj., (1) with *kaji*, several wrongful blames : *ena soben desadesi kajige taikena*, sabuti leljana nādo, it has been proved now that all these were wrongful accusations. Also used as adj. noun : *nea soben desadesilekage atākarotana*. (2) with *horo*, a man who is in the habit of blaming people wrongfully : *desadesi horoko alom bisūaskoa*. Also used as adj. noun : *niku janaōre nekan desadesi-koge*.

III. trs., to throw several times blame upon the wrong man : *desadesikiñako*.

dhesaḍhesi-n, etc., rfx. v., to take the habit of blaming each other wrongly : *alope desadesina*.

dhesaḍhesi-q, etc., p. v., to be subjected to wrongful recriminations : *ōkocokoq guna ale desadesiotana*, the faults of who knows whom are put at our door.

dhēō-dhēō, *rēō rēō* (Sad. *reō-jec*).

dhêsa

I. subst., the screeching noise made by a wheel with ungreased wooden axle: *rêôréôin̄ aiuml̄a*.

II. adj., with *sari*, the same noise.

III. intrs., to make that noise: *sagiri rêôréôlana*.

dhêôdhêô-g, *rêôréô-g* Ip. v., same meaning: *sagiri rêôréôqlana*.

IV. adv., with the aff. *tan*, modifying *sari*, same meaning.

dhêsa var. of *dhêsa*.

dhêsa-dhêsi var. of *dhêsadhêsi*.

dhî-bagel, **dhî-bagul**, **di-bagel**, **di-bagul** Cfr. *dhâdhî*, syn. of *dhîken dal*, trs., to give a resounding stroke with a stick.

dhîbagel-g, etc., p. v., to get a resounding stroke with a stick.

dhîbua, **dhêbua** Nag. **dhîbua** Has. (Sad. ; Or. *dhîbā*, a two pice coin ; H. *dhābuā*, a copper coin of one pice) I. subst., (1) two pice, a large copper coin worth two pice. (2) syn. of *ṭakapaṣa*, money : *urj kiriale monēakada mendo dhîbua banoa*.

II. trs., (1) to sell smth. at the rate of two pice for so much : *surgunjakare serreko dhîbatada*. (2) to take two pice from smb. as rate of sale or as share in a subscription : *ne pitara gonora cilekam aulea ? mukareṇa dhîbapea ; bîrire akodo ârânjana aindoro reṅge hoṇo menteko dhîbakṣṇa*, in the subscription they gave each one anna, but they took only two pice from me saying that I am poor.

III. intrs., to earn money : *ne hoṇoko daru haḍte isuko dhîbakeda*. *dhîbua-n*, etc., rflx. v., (1) to consent to buy at the rate of two pice ;

dhîbua-muka

mukaredo kale dhîbuana, *api dokra-redole hēea*, we will not buy at the rate of two pice in the cubit, but we consent to give three half pice. (2) to consent to a subscription of two pice each : *cimpiranabu bîrila, ârâna cibi dhîbuana ?*

dhîbua-g, etc., p. v., (1) to be sold at the rate of two pice : *urijilu sidaman serre dhîbuakan taikena, nâdo upungandajana*, beef sold formerly at two pice per seer (2 lbs), now it sells at four annas. (2) to have to pay a rate of two pice : *pitara gonora mukareko dhîbuaṇka*, let them be asked two pice in the cubit for the tape. (3) of money, to be earned : *kā kamilere cileka dhîbuaoa ?*

dhî-n-ibua, etc., vrb. n., the extent to which money is earned : *ne haturen hoṇoko dhînibuako dhîbua-keda, tisinagapa jetae kako samatīakana*, the people of this village have earned so much money that nowadays none of them is empty-handed.

dhîbua-dhîbua, **dhîbua-dhîbuate**, **dhêbua-dhêbua**, **dhêbua-dhêbuate** Nag. **dhîbua-dhîbua**, **dhîbua dhîbuate** Has. distributive adv., each two pice : *dhîbuaḍibuako haṭinakeda*, they divided giving each two pice ; *dhîbuaḍibuate haṭineme, ârâte kabu puraḍoajā*, divide by giving two pice at a time, maybe there is not one anna for each of us.

dhîbua-muka, **dhêbua-muka** Nag. **dhîbua-muka** Has. adj., priced at two pice per cubit : *en dokanre bar rakam pita mena, dhîbuamuka pita*

kirizeme, arāmukateā aloma, in that shop there are two kinds of tape, buy the tape at two pice per cubit, not that at one anna.

dhibua-palla, dhebua-palla Nag. **dibua-teōq** Has. I. sbst., a grain measure of such a size that it contains two pice's worth: guri lagaōkedate *dhibuapailae* baikeda, by putting a layer of cowdung at the bottom he has reduced the capacity of his paila to the worth of two pice. N. B. They say in the same way *kaciapaila* or *paṣṣateōq* and *annapaila* or *ārāteōq*. Rice beer, when sold, is also measured by means of a paila.

II. trs., to sell some kind of grain or pulse at the rate of two pice such or such a measure: ramra neatele *dhibuapailatada*, we have taken this as the measure in which we sell Phaseolus pulse for two pice. *dhibuapaila-q*, etc., p. v., of some kind of grain or pulse, to be sold at the rate of two pice such or such a measure: ramra tisiṇagapa basārīte *dhibuapailaakana* ci?—Okorea? ankaredo kūgea ci? Do they sell nowadays Phaseolus pulse at the rate of two pice a *basārī paila*?—How dost thou mean? If it were like that, who would not be pleased?

dhibua-saṇga Nag. syn. of *kundamsaṇga* Has. sbst., *Ceropegia hirsuta*, W. and A., Asclepiadaceae,—a coarse, hairy climber with a round, flat tuber, the size of a two pice coin but more than $\frac{1}{2}$ " thick, opposite leaves and nice, white, axillary and solitary, tubular flowers with

a nearly straight corolla. The tubers are eaten. N. B. In Gangpur this name is given to *Dioscorea nummularia*, a wild yam called *dibua aru* by the Sadans.

dhibua-tuṭi, dhebua-tuṭi Nag. **dibua-tuṭi** Has. a rate of exchange of two pice in the rupee. Constructed like *ārātuṭi*.

dhicua Nag. var. of *demcuad* Has.

dhidra and **dhidri** (Cfr. *daṣāra*, *doṣōro*, as used in Has.) var. of *dhilka*, *dhilki*.

dhika, dika sbst., a bird so called, the size of a pigeon, black, with a long beak, maybe a sandpiper.

dhika, dika (Or. *dikkā*, scat, buttock) I. sbst., the hip of man between the waist and the hip-joint: *dikare botoṣṣ tolakana*, his loin cloth is attached lower than the waist, too low.

II. trs., to attach a loin cloth or a waist cloth too low: *botoṣṣe kidakeda*.

dhika-n, etc., rfx. v., same meaning: *botoṣṣm dikanjana*, cetannore baduṛinme, thou hast tied thy loin cloth too low, wind it somewhat higher up.

dhikār, dīkār var. of *dhakār*.

dhiken, dīken adv., (1) with *dal*, syn. of *dhibagel*: *poṭom dhikene dalla*. (2) with *uṇṇo*, to fall with a heavy thud: *kanṭara dīken uṇṇjana*.

dhil, dhillan Nag. **dīl, dīlan** Has. (H. *dhilā*) I. abs. n., (1) looseness, shakiness: *pēcra dhīl kasaṭte saktaṭoa*, the looseness

of a screw is tightened by screwing.
(2) figuratively, with *kami*, freeness from heavy work: *kamira dhil kair namjada*.

II. adj., (1) rather loose, shaky, wide, slack, put on or tied loosely, not taut: *dhil hake*; *dhil botoq*; *sonq dilgea*; *pêc dilangea*. (2) with *kami*, freeness from heavy work, light work: *ne dasi dil kamirago tqakana*.

III. trs., (1) to ease a tie, to slacken, to relax, to make shaky, to loosen partly: *cârîlmo, aloan dila, stretch (the rope), do not slacken it: dëndedre baçar dileme, ease the ligature; kunta dilatape, loosen the post. (2) to set free: ne loçora-re dâ alope dila, do not let the water flow off from this rice field; ne urido tisingapa kamile dilakia, these days we give some rest to this bullock not using it for heavy work. (3) to omit a customary action: ne hoço pîţ sen kae dila, this man never misses a market; ta-nâku jom musiao kae dila, there is no day on which he does not chew tobacco.*

IV. intrs., of a custom, to become less strict: *ne hature mârimârîte sasun diltana, little by little they give up dancing in this village.*

dhil-en, etc., rflx. v., (1) to ease smth. too taut on one's own body: *mandi kair jomdarîa mente botoqe dilentana, he eases his loin cloth saying that he can not eat otherwise. (2) to omit a customary action: ne hoço pîţ ciulaş kae dilena.*

dhi-p-il, etc., repr. v., (1) to loosen one's hold on each other, to loosen

the ropes that bind each other; *jolare tirapakastanre aloben dipila, jôrte sapabakanben, whilst you draw each other up the slope, do not loosen your hold on each other but grasp each other's hand firmly. (2) to omit a customary way of treating each other: ne sumdiakira hijusenore ili kakira dipila, these two fathers-in-law never omit to treat each other with rice-beer when they visit each other.*

dhil-q, etc., to be loosened, slacked, to become shaky, relaxed: *hake dilatana, the axe is loose on its handle. (2) of work. to be neglected or not much wanted: tisingapa siu dilakana, these days they do not plough much, or there is not much to be ploughed.*

dhi-n-il, etc., vrb. n., (1) the slackening or relaxing, the getting shaky: *bêşge tolakane taikena, ama dinilante ocokeda, he was tied properly, through thy easing the rope he shook it off; bira huaked cetanre naca tolakan taikena, enara dhinî'te bi-i rakahjana, a braid of hair was tied above the snake bite, through this ligature getting lax the venom entered into the circulation.*

dhiia, dila Nag. (Sad; Or. *dilâ*, calf muzzle) I. subst., a contrivance of sticks tied near the calf's mouth so as to stick out and prevent it from sucking the cow's milk: *dila cuiâ mcare tola.*

II. trs., to tie this kind of muzzle on a calf's mouth: *cuiko dilatqia.*

dhila-q, etc., p. v., to be prevented by a muzzle from sucking: *cui*

dhila

dhilað

dhilaakana.

dhi-n-ila, etc., *vrh. n.*, the extent of time during which a calf remains muzzled: *dhinilako dilakja*, *siagi-burareo kako ocokja*, they kept the calf muzzled the whole day long.

dhila, **dila** *Has. Nag. (Sad.) I.* *sbst.*, a weir, i.e., a fence of twigs and stakes set in a stream to prevent fish from passing and so bring and keep them together. *Banda* is also used in this meaning, both as *sbst.* and as *prd.*

II. *adj.*, used instead of *dhilaakan*: *dhila točar tisirako arčjada*, they are baling to-day the long stretch of deep water which has been closed with a weir.

III. *trs. or intrs.*, to close with a weir: *en bārutočarbu dhilaca*, let us fence off that stretch of deep water near the *bāru* tree; *garare apitako dhilaakadi*; *pura haikoko dhilakedkor*, they have held up a lot of fish by means of a weir.

dhila-2 p. v., to be closed with a weir: *bārutočar dhilaakana*; *garare apita dhilaakana*, weirs have been set in three places in the stream; *pura haikojā dhilaakana no točarre*, maybe many fishes are held up by the weir in this deep stretch of water.

dhi-n-ila vrh. n., (1) the extent to which weirs are set in a stream: *dhinilako dhilakeda*, *goča garare miad rači točar kako sarčtada*, they have set so many weirs in the stream that there is not a single long pool without one. (2) the act of making a weir: *dhinila kape*

tačkakeda, *patāra luřinajana*, you have not made the weir as it should be, the leaves on the twig are too few, it is not dense enough. (3) the weir made: *neado apea dhinila ci?* Is it you who have put this weir?

dhilaa, *dila* *var. of dhil.*

dhilað, **dilað** (*Sal. dhilek*; *Or. dhi'na*, to let a thing care about itself) *I. sbst.*, neglect: *no honko dilað lete hatuhagiko kã sukukellea*, seeing the neglect of the children, we, the other inhabitants of the village, were displeased.

II. *adj.*, neglected: *dhilað ločonako parakapaturutan rikacabjana*, the neglected rice-fields have their ridges broken all over.

III. *trs.*, to neglect the care of: *en buria hontoko dilaðjitee romgerahanakana*, that old woman suffers want because her son neglects to take care of her: *urimeromko alope dilaðkna*, *kiti auri ircabaoa*, do not neglect to herd the cattle, there are still crops standing.

dhilað-a, etc., *rlx. v.*, to neglect the care of one's own health: *hasutan hořo ačgee dilaðntana*, *buđi bolo cinac cikaleka?* The patient neglects himself, what can even the medicine-man do?

dhi-p-ilað, etc., *repr. v.*, to neglect the care of each other: *dukuhasure aloben dipilaða*.

dhilað-2, etc., *p. v.*, to be neglected: *tisigapa uriko dilaðakana*, *moroč-jako horoepe kũreko cabuterea*, nowadays the cattle are not herded, watch the gram field otherwise they

dhillasili

will graze it all.

dhi-n-ilað, etc., vrb. n., the amount of neglect: ločonako *dini/laðe* dilað-keda, musina jaked ensate kudlamra umbul kae idijada, he has neglected his rice-fields so much that he never takes thither the shadow of his hoe.

dhillasili, *dilasili* (Sad. *dilasili*, negligence; Or. *dhilāsila*, negligent) syn. of *dā'dumbā*.

dhil-dhil, *dil-dil* (Or. *dilna*, to fill up) var. of *dhilka*, but not used as vrb. n. and having always, as adv., one of the afxs. *ange*, *ge*, *tan*.

dhilka, *dhiḍra*, *dhiṛa*, *dilka* (Cfr. *dhiḍhil*) adj., (1) with *lāḡ*, a large belly. Also used as adj. noun: ne hoṛoḡ *dhiḡka* lte mundiq̄tana purā nir kae daṛia, seeing the large belly of this man it is clear that he cannot run fast or for a long time. (2) with *harām*, a man with a large belly. Also used as adj. noun: he *dhiḡka*, kote lāḡm uduridijana? Hullo, large bellied fellow, whither is thy belly pushed forward?

II. trs., to call smb. large-bellied: cinamentepe *dhiḡkakja*? kūci kadāraḡoa.

III. intrs., (1) of a belly, to become large: ne hoṛoḡ lāḡ mārīmārīte *dhiḡkatana*. (2) of a man, to get large-bellied: ne hoṛo *dhiḡkatana*; lāḡi *dhiḡkaakana*.

dhilka-ḡ, etc., p. v., same meanings as intrs.

dhi-n-ika, etc., vrb. n., the extent to which a man's belly has enlarged: *dhini/kae* dhiḡkajana, iril-candukaan kuṛido parkaree taṛinka,

dhilua

his belly has become larger than that of a woman after eight months of pregnancy.

IV. adv., with or without the afxs. *ange*, *ge*, modifying *lāḡḡ*, *leḡḡ*, *senb-ṛa*.

dhilki, *dhiḍri*, *dhiṛi*, *dilki* feminine of *dhilka*, also used prdly.

dhilua Nag. *dilua* Has. (Or. Sad.)

I. subst., (1) a swing: *dhiluareko* hūcuinunḡa. (2) sometimes syn. of *berber* Has. *rāḡcūi* Nag. a "flip-flap." (3) sometimes the long pole at the end of which men are swung round on the Hindu *hakan-poroḡ*. (4) an iron triangle hung up as a perch for a captive parrot.

II. trs., with *tumba* as d. o., to swing a gourd, to shoulder a staff with a large bottle-gourd dangling at its end, i.e., to go a begging: *tumbae dhiḡluaakada*, kōḡtijana.

dhilua-n, etc., rflx. v., (1) to swing on a *dhilua* in the four meanings described. (2) to hang with the hands on to smth. or smb. *pītiāte hijulenci honko aputeṛreko dhiḡluabarantana*, the children hang on to their father who has come back from the market. (3) of bats, to hang head downwards from smth.: *barduliadko ne darure janaḡko dhiḡluantana*.

dhiḡua-ḡ, etc., p. v. (1) to get suspended: *tumba dhiḡluaakana*. (2) to dangle from: *aleḡ taḡar apia dhiḡluaakana*, baria otere jōakana, our cucumber has three fruits dangling in the air and two resting on the ground.

dhi-n-i/ua, etc., vrb. n., the extent

of hanging on to smth. : bonko baṛilaṇkaṇṇe d̥hiniluṇko d̥hiluṇ-jana kotoko haḷanterkeda, the children have been dangling so much on a low branch of the banyan tree, that they have broken it altogether.

d̥hiluṇ-d̥hiluṇ d̥hiluṇ-d̥hiluṇ (Or. *d̥hilang*, loose; H. *d̥hilā*, loose) I. trs. caus., to swing, to cause to oscillate at the end of a short and slender attachment, in contrd. to *d̥iṇḍol*, used when the attachment being longer, the oscillation is slower : hoṇṇe ulijōe *d̥hiluṇd̥hiluṇjada*. II. intrs., to swing, to oscillate as described : hoṇṇe ulijō *d̥hiluṇd̥hiluṇ-tana* ; būṇkarre tabiṇe hakaakada aḍ senjaḍci ena *d̥hiluṇd̥hiluṇ/ana*, he has suspended a charm on to the ornamental string tied around his upper arm, it dangles when he walks.

d̥hiluṇd̥hiluṇ-ḡ, etc. p. v., to be caused to oscillate as described : tuṭi-koraṇ laṇaba *d̥hiluṇd̥hiluṇḡ* enamente saṇia, the clappers of wooden or brass bells oscillate, that is why the bells ring.

III. adv., with or without the affs. *ange*, *ge*, *tan*, also *d̥hiluṇleka* *d̥hiluṇken**d̥hiluṇken*, in an oscillating manner.

d̥himsal replaced by *d̥hamsal*-*d̥himsal*, *d̥hamsal**d̥himsal*, when there is question of several persons, I. abs. n., stoutness of the upper part of the body : inia *d̥himsal* lelte mundaṇtana nir purā kae daṇia. II. adj., with *hoṇṇe*, a person with stout upper part of the body : nī okoren *d̥himsal* kuṇi? Also used as adj. noun : nī apetaṇen *d̥himsal*

ci

d̥himsal-ḡ p. v., to become stout in the upper part of the body : *d̥himsalakanāe*.

d̥himsa-poṭa Nag. (Or. *d̥imsa*, gizzard ; Sad. *d̥himsā*) syn. of *danapoṭa* Has.

d̥hiṇḍi, **d̥iṇḍi** subst., (1) the circle of about 10 feet diam. in which the game at tops is played. See *bāḍrainuṇḡ*. (2) the cross lines in *curgadainuṇḡ*.

***d̥hikūki**, **d̥ikūki** (Sad. *d̥henkī*, Or. *d̥hinkī*) I. subst., a rice husker worked by the foot, in common use among the Hindus, but comparatively little used by the Mundas (Pl. XVII, 5). A short pestle ending with an iron ring is fixed, facing downwards, at the end of a pretty heavy, short beam. At about one-third of its length from the opposite end, this beam see-saws on a small axle supported by two strong short posts fixed firmly in the ground. The end of this part of the beam is slanted off to give an easy grip to the foot which raises the other end by treading on this. The weight of the falling beam then thrusts the pestle into a round hole made in a wooden block fixed into the ground, and thus husks the paddy : baba *d̥iṇḍikire* (or *d̥iṇḍikite*) ruṇuṇḡoa.

II. trs., to make into such a rice husker : ne darubu *d̥iṇḍikīṇa*.

d̥hikūki-ḡ, etc., p. v., to be used in making such a rice husker : ne daru *d̥iṇḍikīḡka*.

d̥hikula, **d̥ikula** trs., to lift smb. to enable him to catch hold of,

đhipa**đhił**

v. g., a branch and remain hanging on it: en hon kotore *điđkulaime*.

đhiđkula-n, etc., rflx. v., to catch hold of, v. g., a branch or a rope, and hang on to it: en kotore *điđkulanme*.

đhiđkula-g, etc., p. v., (1) to be lifted up by smb. so as to catch hold of smth. and hang on to it: hon kotoree *điđkulaakana*. (2) to be lifted up by smth. one has caught hold of and remain hanging on to it: api horote kotoko lirala, bar horokina aragođtada, miđ horo *điđkulanjana*, they were three who bended down the branch, two let it go, one was lifted up by it.

đhipa, đipa Nag. rarely used in Has. (Sad. *đhipā*; Or. *đippā*, rising of the ground) I. sbst., a spot at a higher level than the surroundings, a rising of the ground, a mound or a heap of earth, an accumulation of earth or sand obstructing the flow of water: ne *đhipa* calusomoka.

II. trs., to raise the level of the ground: hasa netarebu *đipaea* ora baimente, let us raise the ground on this spot to build a house on it; banda *đhipađhipateko* tolea, they build a weir by raising the ground higher and higher.

đhipa-g, etc., p. v., (1) prsl. or imprsl., of ground, to have its level raised somehow above the surrounding level: netare *đipaakana*, kara lagatina; loēora netare *đipaakana*; garare *đipajana* enamente da kã lingia, there is a higher spot in the drain, that is why the water does not flow.

(2) syn. of *đumbago*, to become lumpy: borare ēko *đipajana*, in the bag the lac has become lumpy; gođa cațura mandī miđro *đipajana*, the whole pot of cooked rice has coalesced into one lump. (3) of the thighs or the buttocks, to become fat: ne horo bulukinae *đipagiřia-kana*, lađkapađkatane senca; lanđiđ *đipagiřiakana*.

đhi-n-ipt, etc., vrb. n., the extent to which the level is destroyed: alea loēora *đinipa* *đipajana*, mođ piť karakedreo kã somjana, our field had become so uneven that after a whole week's levelling it was not yet right.

đhiřra and its feminine **đhiřri**. (Or. *đhiřhrā*) var. of *đhilka*.

đhiřra-kanađ (Sad.) sbst., a thick-grained, late variety of paddy, sown or planted in low fields.

đhisua syn. of *đhena*, but occurs only in the jinglo *đhenarōg-đhisuarōg*.

đhił, đhiłal, đhiłi, đił, điłal, điłi (Sad.; II. *đhiłh*, rash, bold) I. abs. n., rashness, fool-hardiness: ne horore purage *đił* mena.

II. adj., rash, fool-hardy: *đił* horoko boro lagatinaeo kako boroa, fool-hardy people do not fear even when they ought to.

III. intrs., to be rash: ne horo, kulatana ne horate alom senale metaitana mendoe *điłtana*, kula namlire aēgee țōrea, we tell this man that he should not take that way, that it is infested by a tiger, but he is rash, if he meet the tiger he will realize himself what it means.

dhoḍro

dhoḍsaḍ

dhīl-en, etc., rlx. v., to act rashly :
cilekate ne hoṛo *dhītaiñjana* ?
enlekado kae atkarotan taikena, how
did that man come to act rashly, he
does not look like it.

dhīl-q, etc., p. v., to become rash.

IV. adv., with the afx. *te*, rashly :
diḥile kulatan birteo senakana.

dhoḍro, *dhoḍro* Nag. var. of
dhadra.

dhōl (H) sbst., a large drum,
never used by the Mundas.

dhonḍos Nag. *donḍosa* Has.
(Sad. *dhonrsa*) syn. of *cuiṛka*.

dhonḍos-lāi, Nag. *donḍosa-lāi*
Has. used in jokes and scoldings,
adj., with *hoṛo*, voracious, i.e.,
eating food in large quantities. Also
used as adj. noun : nekan *donḍo-*
salāṅko ci huṛiṁhuṛiṁtem biḍaṛia-
koa ?

dhonḍoslāi-q, *donḍosalāi-q* p. v., to
become a great eater : ne hoṛo
donḍosalāijana, moḍ oipi manḍite
kae antea.

dhonḍosleka Nag. *donḍosleka*
Has. adv., with *asul*, to feed like a
hornbill, said of a man who works
alone to feed his wife and children,
because the cock hornbill shuts up
the hen in the nest with only a small
aperture, through which he feeds
her and later on her brood also,
when hatched, until the first rains
soak and melt away the mud-
covering of the nest.

dhore Nag. *sore* Has. (Sad.
dhore) used in displeasure, syn. of
lose, adj., (1) with one eye quite
empty : miḍ *dhore* buṛia nana-
thāne erankedla. Also used as

adj. noun. (2) fig., blind. Also
used as adj. noun : kam neneltana
dhore ? Dost thou not see, thou
blind fellow ?

dhore-q, *sore-q* p. v., (1) to lose one
eye so that the socket is empty. (2)
fig., to become blind : *dhoreakanam*
ci ? aminam maram cij kam nelam-
juda ? Art thou blind that thou
canst not find such a large thing ?

dhorka Nag. *ḍorā*, *ḍorha*, *ḍoḍra*,
ḍoḍro, *ḍaḍra*, *doḍro* Has. adj.
with *exga*, a paunchy she-goat.
Also used as adj. noun : miḍ
dhorkake kirimakaia.

dhorku-q, etc., p. v., of a goat, to
become paunchy : merom *dhorkaa-*
kana, *dhorkugiriakana*.

dhoḍro, *dhoḍro* var. of *dhadra*.

dhoḍro, *dhoḍro* Nag. (Sad. ; Or.
dhodhro, cavity in a tree) syn. of
kukḥru Has. I. sbst., a large hole
caused by dry rot in the lower part
of the trunk of a tree, in cōtrd. to
kokōro, a smaller hole caused by
dry rot or made by woodpeckers
higher up in the trunk or branches :
en darnte *dhoḍro* mena ci bano ?
II. adj., with *daru*, a tree having
such a hole : ne daru *dhoḍrogea*.
III. trs., of white-ants to eat out
such a hole : ne daru nindirke
dhoḍrokeda.

dhoḍro-q, etc., p. v., of a tree, to
get such a hole : kā nelotāṁ,
mendo daru cidum *dhoḍroakana*, it
is not visible, but you may be sure
that the tree is hollow.

dhoḍro ḍaḍi sbt., a spring en-
closed in a hollowed tree trunk.

dhoḍsaḍ, *dhoḍsaḍ* var. of *dha-*

ḍhosaḍ

ḍhula

ṛāsaḍ.

ḍhosaḍ, ḍhosnaḍ, ḍhosombaḍ,
ḍhosōnaḍ, vars. of *dhasaḍ*.ḍhosōṛaḍ, ḍhosṛaḍ var. of
dhaṛāsaḍ.ḍhosōbaḍ var. of *dhasaḍ*.

ḍhōr-khaṛ-daru (Sad.) sbst.,
Albizzia odoratissima, Benth.;
Mimosaceae, a tall, unarmed tree
with twice even-pinnate leaves,
8-24 pairs of small, ovate, obtuse
leaflets of which the main nerve is
nearer the upper margin, and
white flowers in globose heads. It
is not used, like *janumkhaṛ* to
make catechu, but its bark is used
in dyeing in conjunction with
Morinda tinctoria.

ḍhu Nag. syn. of *reṛge*, I sbst.,
poverty: *ḍhu namkedlea*, *ḍhurele*
ṭṭakana.

II. adj., poor: *ḍhu hoṛoko denaga*
lagatira.

III. intrs., to be poor: *ḍhutānale*;
ḍhutankenale, we suffered from
poverty.

ḍhu-ṛ p.v., to become poor.

ḍhuḍṛi, ḍhuḍūri, ḍhuṛri, ḍhuṛūri-
daru, also without aspirate, sbst.,
(1) *Gardenia turgida*, Roxb.;
Rubiaceae. (2) *Gardenia turgida*,
var. *montana*,—a small tree with
a thin, straight stem, bearing
a fruit as large as a good-sized
apple. The rind of this fruit, when
crushed and mixed with water,
lathers like soap and is used to
wash clothes. The pulp is eaten
by children. The seeds are bitter;
they are crushed together with
the rind and thrown into ponds to

kill fish. The fresh leaves of the
tree are used as a vegetable. The
crushed roots also lather in water.
In severe headache this lather is
put on the top of the head and then
the head is beaten gently with the
palm of the hand.

ḍhuku, ḍuku (Sad.; Or *ḍhukkū*)
I. adj., with *kuṛi*, a concubine:
nīdo aṛandi kuṛido kā, ḍuku kuṛige,
she is not his married wife but his
concubine. Also used as adj.
noun: *nīdo ḍhuku derana, kao*
aṛandilena.

II. trs., to take a woman as con-
cubine: *ḍhukukiae*.

ḍhuku-n, etc., rflx., v., to go and
live as concubine with a man: *aēṛ*
koṛa bagekṛtee ḍhukunjana, after
having left her husband, she went
to live as a concubine; *ḍukuntee*
idikja, he took her to go and live
with him as his concubine.

ḍhu-p-uku, ḍhu-p-ukun, ḍhu-p-ukun,
etc., repr. v., to run away together
in order to live together in concu-
binage, to elope.

ḍhuku-ṛ, etc., p.v., to be taken as a
concubine: *ḍhukuntee idikja*, he
took her to become his concu-
bine.

ḍhula, ḍula (Sad. *ḍhulā*; H.
ḍhulnā, to roll) I. sbst., a ball of
twine, in cntrd. to *gulisutam*, a
clew or ball of thread: *Bandgāḍre*
bqcomḍula kirianamoā, balls of
bqcom twine can be bought in the
Bandgaon market.

II. trs., to roll up twine into a ball:
alope uṛabageēa, ḍulaepe.

ḍhula-g, etc., p.v., of twine, to get

ḍhula

rolled up into a ball : maparaṅge ḍulagka.

ḍhu-n-ula, etc., (1) the extent of the rolling up into a ball : ḍunu-lako ḍulakeda, apia ḍula |baiḡ imi-nuṛa miadṛeko cabatada, enough twine for three balls they have rolled up into one. (2) the ball into which twine has been rolled up : nea okoëḡ ḍunula? Who has rolled up this ball?

ḍhula, ḍula (H. *dhila*, loose ; Sad. *dhula bohek*, to carry in a dangling manner) syn. of ḍuraḡa. It occurs also in the cpds. ḍhulaaṛḡun, ḍhularakaben.

ḍhula-baēar, ḍula-baēar, baēar-ḍhula, baēar-ḍula sbst., a ball of twine.

ḍhul-ḍhul, ḍul-ḍul (Sad. *ḍulahū*) I adj., soft and inflated or filled with liquid : ḍulḍul phuṭubōl auṇe ; ḍulḍul guṛa hadḡka. Also used as adj. noun : nea cikan ḍul-ḍul? What is this inflated thing? haspatalte senḡme ne ḍulḍuḡko hadḡpusṭamka, go to the hospital that they may cut and clean this thy ripe boil.

II. trs., to inflate or fill with water some soft receptacle : Ḍurundaren camārko roladaṭe ūrko ḍulḍuljada, or, roladaḡ ūrreko ḍulḍuljada, enle-kage ūrko sabagḡtana. The Chamars of Doranda fill the skins with a solution of the rind of the *rola* fruit in water, in that way the skins are tanned. It occurs also in the cpds. *kasaḍḍhulḍhul*, to inflate with an inflator, and *oṇḍhul-ḍhul*, to inflate with the mouth.

ḍhuli

ḍhulḍhul-en, etc., rfx. v., to fill oneself with drink : ḍa nūnūte lāḡḡ ḍulḍulenjana, he distended his stomach with the water he drank.

ḍhulḍhul-q, etc., p.v., (1) to get inflated or filled with liquid : pal-ṭanko ūrre ḍako perḡtada ente ūr ḍulḍulakana, the soldiers have filled a (goat's) skin with water, the skin now is full but yielding to the touch ; ḍa nūnūte iniḡ lāḡ ḍulḍuljana, ; guṛa ḍulḍulakana, the boil is ripe ; uduridukure lāḡko ḍulḍuloa ; jān murdār ḍare ḍumbuia-kanre ḍulḍuloa, a corpse remaining under water, swells.

III. adv., with or without the affxs. *ange*, *ge*, *ḡge*, *tan*, so as to be swollen and yielding to the touch : phuṭubōlre hoēo ḍulḍul pereakana.

ḍhuli, ḍuli, parkom-ḍhuli, parkom-ḍuli (Sk. *ḍolī*, a kind of sedan) I sbst., a kind of litter protected with an overhanging cloth and used to carry a sick person. It is generally a string bed (Pl. XXI, 2) turned upside down and then hung under a bamboo pole by means of ropes tied firmly around the legs of the bed, in cntrd. to *palki*, a wooden sedan or palanquin used by Hindus and others for travelling, and *caṇḍal*, a square contrivance covered by a sort of cupola and used only to carry the bride to her new village. The aborigines of Chota Nagpur are unacquainted with the peculiar step by means of which Uriya palanquin bearers deaden the jolting motion : ḍhuliko ḡḡanjada.

II. trs., to arrange a bed into a

litter as described above: ne par-kom *duliipe*, kupi autebu idiia, make a litter of this bed, we will take it to bring home the bride.

duli-q, etc., p. v., of a bed, to be arranged into a litter: baria par-kom *duliika*.

**dholki*, *dulki* (H. *dholki*) I. sbst., the peculiar drum shown on Pl. XXVII, 2. Its barrel, made of wood, averages some 16" in height. The left side, i.e., that which is always on the left, when the drum is slung on for use, has a slightly larger diameter than the right side. In the ordinary *dulkis* it averages 11", whereas the other averages about 10". This left side is covered with an unsplit cow hide. The opposite or right side, is covered with a goat skin, taken from a rather lean she-goat, because, they say, the skin of a fattened gelded animal, does not sound so well. The cow-hide is covered with a layer of plaster, made of powdered incense, cooked into a paste in either *karanj* or *surguja* oil. They say that mustard oil would make this plaster too hard. In the centre of the goat skin there is a more or less circular patch of a similar plaster. The plaster is put on in several very thin layers, each layer being rubbed in thoroughly with the hand first and then with the elbow. Strong rings are passed over the skins at either end to hold them in position. Around these, leather thongs about $\frac{1}{8}$ " broad and $\frac{1}{2}$ " thick, are strung crossways so as to form the dia-

mond shaped figures seen on the upper part of the picture. The iron rings slung into these, serve to make the skins perfectly taut for use, and to relax them slightly when the drum is not in use. The drum is beaten with both hands: in the left hand the drummer holds a stick with which he beats on the cow-hide, whereas the goat skin is directly touched with the fingers. For the part the *dulki* plays in the Mundas' orchestra, see the Appendix to the letter D: *dulki* sandisare nanage saria, enagasara motoge saria, on the side where the goat skin is the sound is high-toned, on the other side it gives a deep sound.

II. trs., to use for making the barrel of such a drum: ne kantaramuta *dulkiipe*.

III. intrs., to make or acquire such drums: ne hature purageko *dulki-akada*, or *dulkiana*.

dulki-q, etc., p. v., to be used for making the barrel of such a drum: neado ka *dulkioa*, purage sara'ara-akana, this piece of wood cannot be used to make a *dulki* drum, it is too much cracked.

dhum-bagel, *dhum-bagul*, *dumbagel*, *dum-bagul* trs., to throw a heavy object into the water at the bottom of a pit, in entrd. to *durbagel*, to throw a heavy object in the water where there is no pit. Both words are connotative of the sound: miad mara dii en ikiye *dumbagella*, or, miad mara dirite en ikiye *dumbagella*.

dhumbagel-q, etc., of a heavy object

dhumken

dhuṭu'

to be thrown into the water at the bottom of a pit: maraṇa dirite dā dūmbageljana, or, ikiye maraṇa diri dūmbageljana.

dhumken, dūmken adv., with *sari*, imitative of the sound of a heavy object falling into the water at the bottom of a pit.

dūṇḍāḍ, dūṇḍāḍ (H. Sk. *dhūṇṛhū*) syn. of *dārā*, to search for smth., but used moreover figuratively as follows: tra., (1) to scrutinize smb., to try and find out smb.'s intentions or dispositions: *dūṇḍāḍlekom nikua monrecaṇa mena?* (2) to ply with questions, to cross-examine: *okil dūṇḍāḍleḥkoa, soben guna sabutijana.*

dūṇḍāḍ-n, etc., rflx. v., to examine one's conscience: *apanapan mon dūṇḍāḍnpe, ena taḥomte pūp udulḥ senpe; pūpudulḥ sidare dūṇḍāḍn lagatina, before confession one ought to examine one's conscience.* *dhu-p-ūṇḍāḍ*, etc., repr., v., to try and find out each other's dispositions or intentions: *dūpūṇḍāḍlana-kia, or, monkia dūpūṇḍāḍlana.*

dūṇḍāḍ-p, etc., p.v., to be scrutinized, to be gauged: *inia mon auri dūṇḍāḍoa.*

dūṇḍgi Nag. Kera. (Sad.) var. of *dhanaga*.

dhuṭu, dūṭu (Sad; Or. *dhuṭhu*) I. subst., the stump and roots of a felled tree. When the Mundas fell trees, they cut them about 1½ ft. to 3 ft. above the ground: *dūṭu pūṭape, ju!*

Note the proverb: *dūṭu partedḥ hake kū namoa*, a general order, advice,

explanation must be given, one can not repeat the same thing to each individual when there are many people together.

II. adj., with *gora*, a new field in which there are stumps of trees: *dūṭu goraina sikenā, naḥal orejana.*

III. tra., figuratively, not to shave clean, to leave a stubbly beard or stubbly hairs: *guouina hoḥorikaṭaina purage dūṭukina.*

IV. intrs., (1) to be covered with stumps of trees: *daru mamate netā purage dūṭulana*, through the repeated felling of trees many stumps are left here. (2) of stubbly hair, to be left: *holad kū leserbēsea, ūḥ dūṭulana.*

dhuṭu-n, etc., rflx. v., to leave stubbly hairs in shaving oneself: *hoḥon kao mundikeda, guou dūṭun-jana.*

dhu-p-ūṭu, etc., repr. v., to shave each other badly: *barabari kū itaan hoḥokiage hoḥoḥokena, guoukia dūṭuputijana.*

dhuṭu-u, etc., p. v., (1) to get full of stumps of trees: *ne gorā purage dūṭujana enamente siṭ kū sokerag-tana.* (2) to be left covered with stubbly hairs: *okoe hoḥoḥokema, goṭa bōm dūṭuakana?*

dhu-n-ūṭu, etc., vrb. n. (1) the number of stumps in a field: *dūṇṇuṭu dūṭujana, ne gorā mid naḥal jakedḥ begar ṭekadḥayate kū sīdarig-tana*, there are so many stumps in this field, that the plough cannot be driven on the length of the field without being hampered here and there. (2) the extent to which

dhatu-giriq

dian-ili

stubby hairs are left after shaving :
gucu hoëotanre dunuŋuŋi duŋukja
lellire landage urunoa, he shaved
him so badly that he looks ridi-
culous.

V. adv., with the afxs. *ange, ge, ŋge*,
modifying *hoëo*, to shave badly.

VI. Occurs in the cpd. *jomdu!u*, to
graze so that only stubble remains.

dhuŋu-giriq, duŋu-giriq p. v., of
men, to grow stumpy but strong and
fat : ne hoŋo *duŋugiriakana*.

dhuŋu-muŋu, duŋu-muŋu (1) jingle
used instead of *duŋu*, even figura-
tively, but not of a single tree
stump. (2) cpd. sbst., stumps and
trunks of trees : *duŋumuŋukole* paŋa-
jada.

dhuŋumuŋutan, etc., adv., with *paŋa*
or *sān*, to cleave or prepare firewood
from stumps and trunks of trees.

dī (P. *dih*, a place, a village) I.
sbst., a hamlet, an offshoot of an
original village : buru danare miaŋ
dī mena. *Aleŋ dī, apeŋ dī* are some-
times used instead of *aleŋ hatu, apeŋ*
hatu. In some village names, *dī*
occurs as afx. and does no more than
connote smallness.

II. intrs., to found a hamlet : ne
simānre upuntaŋo *dīakada*, within
these boundaries they have made
hamlets in four places.

dī-q p. v., imprsl., of a hamlet, to be
made : gaŋa japaŋe *dīakana*.

dī-n-i vrb. n., the number of ham-
lets made : *dīnīko* dīkeda, haturen
hoŋoko hanrenareko haŋiŋbaŋanjana,
they have made so many hamlets
that the whole village is scattered
about.

dian, caŋu-dian, syn of *cuŋu-bode*,
cuŋu-borei, sbst., *Physalis minima*,
Linn.; Solanaceae,—an herbaceous,
pubescent, annual weed of road
sides and waste places, of which the
calyx is accrescent, enclosing loosely
the fruit : *dianra* jō poŋomakana.
The same name is given to the
cultivated Cape-gooseberry, *Physal-*
is peruviana, Linn. The fruit of
both are eaten.

dian-q p. v., imprsl., of a place, to
be covered with *Physalis minima*
plants : aleŋ babagoŋare kūŋ *diana-*
kana.

dian Ho syn. of *ili* Has. *bode*
Nag., sometimes used by jokers in
Has. I. sbst., rice-beer, a pot of rice-
beer, kupulko hijulena, miaŋ *dian*
taikenale nūkeda.

II. intrs., to brew rice-beer : isuko
dian/q.

dian-q p. v., of rice-beer, to be
brewed : magere kūŋci *dianlana* ne
hature ?

dī-n-iaŋ vrb. n., the extent to which
rice-beer is brewed : *dīnīaŋko* dian-
keda apiupun māreo kako nūcaba-
daŋijana, they prepared so much
rice-beer that they were unable to
drink it all even in three or four
days.

**dian-ili* Has. sbst., a small pot,
bānda, of rice-beer prepared for the
caŋi feast : *dianilite* reŋarakabken
kuŋiko tūŋūsi patrateko hircina,
taëomteko nūŋa. Ena ili caŋintan
kuŋiŋ ajiŋanarko oŋŋ baŋhonjarko
nū kā baiua, the women when they
come back from bathing besprinkle
themselves with this rice-beer by

means of a twig of *Ocimum sanctum*, afterwards it is drunk; the elder brothers-in-law and sisters-in-law of the woman who purifies herself from the uncleanness of childbirth, are not allowed to partake of this beer.

dī-bagel, dī-bagul var. of *dhibogel*.

diba-dobo, dīh-doh (Sad. *dobdobo*; H. *dhabailā*) syn. of *ibil*, I. adj., of liquids, thick: *dibadobo da*; *tendaḍa dibadobogea*. Also used as adj. noun: *dibadoboko alope omaiṇa*, *etanctara ḍako omaiṇape*.

II. trs., to cause a liquid to be or become thick: *ili cipatanre taramarahorokodo dibadoboea*, *taramarakodo etangeko cipaca*.

dibadobo-q p. v., of a liquid, to be made or to become thick: *ganagaṭṭa tenda kā dibadoboea*.

dīh-dīh, doh-doh (Sad. *dhipdhipā*) I. sbst., a feeling of heaviness in the stomach caused by indigestion: *lāṛa dohdohte mandi jom kā angaḍ-jaiṇa*.

II. adj., with *lāṛ*, a stomach feeling heavy through indigestion: *dīh-dīh lāṛe oroe jomladikeda*, *enkate hasu namkja*, he ate more though he felt already a heaviness in the stomach, that is how he got a stomach ache.

III. intrs., imprsl., (1) to feel such a heaviness: *holaḥte lāṛ dīh-dīhjaiṇa*. (2) with *lāṛ* as sbj., to produce such a feeling: *ambol enetere lāṛ dīh-dība*. *dīh-dīb-en*, etc., rflx. v., to cause in oneself such a feeling: *golasangato ne hon laṛ dīh-dībenjana*.

dīh-dīl-q p. v., to be affected by such a feeling: *lāṛ dīh-dībakana*; *golasangatce dīh-dībakana*.

IV. adv., with or without the affs. *ange, ge, lan* and modifying *aṭṭakar*.

dīh-dīh, dīhkenḍihken adv., with *hambal*, very heavy for its bulk: *mondiri dīhkenḍihken hambala*, an 80 lbs. weight is very small.

dīh-doh var. of *dibadobo*.

dibil I. tra., also *toldibil*, to hold up the water so as to make the bund or rice-field brimful: *ne loḥonako dibilkeda*; *ḍako dibilkeda*.

dibil-q p. v., (1) to become brimful: *loḥon (or ḍa) dibiljana*. (2) syn. of *toldibilq*, to be shut so as to become brimful.

II. adv., with the affs. *ange, ge, oge*, also *dibilḍibiltan, dibilleka*, so as to be or become brimful: *dibilleka loḥonare ḍa ḍinakana*.

dibri (Sk. *dīp*, a lamp) I. sbst., (1) a small lamp made of tin or brass in entrd. to *ṭaṭi*, a small earthen lamp: *ne buṛiṇa dintṭete malarako pitalrao dibriko baijada*. (2) the nut of a bolt or screw: *ṭinorare pēc kasaḍakanoi dibrīte ṭupikesedakana*, in the house with a corrugated iron roof, the bolts having been driven in are capped and prevented from moving by means of a nut. (3) the oil container of a lamp or lantern: *laṭinṛa dibrīre sunum perṭam*.

II. trs., (1) to make into such a small lamp: *ṭinakogeko dibrijada*. (2) to screw nuts on to bolts: *ne pēcko dibrītape, kasaḍbagoakana*, put nuts on these bolts, they have been simply driven in.

dibri-q p. v., (1) to be made into such small lamps: *cilekan ṭin dibrīq-*

zana? (2) of a bolt, to be fitted with a nut: *pæcko kâ dibriakana*.

dibri-sunum subst., cheap kerosene oil, in contrd. to *lalinsunum*, a better quality.

dibus var. of *dhibus*.

dibus-teōq var. of *dhibuapaila*.

dibus-tuſi var. of *dhibuafuſi*.

dīq Nag. **dīr**, **dīri** Has. (Sk. *dirh*, firm, immovable) I. abs. n., boldness, audacity, courage: *okoſa dīri purā mena?* Who is the boldest? Who is very courageous?

II. adj., bold, daring, audacious, courageous: *janaōko eranjaia enreoe dīrilekagea*, they scold her continually but she bears it courageously (she does not run away).

III. trs. caus., to encourage: *dīringipe* puragee borojada.

IV. intrs., (1) prsl., to dare undertake smth., to dare unto the end: *hiſu kaina dīrikeda*; *ne sim ketodgeae, gojogee dīriſa*, this cock never runs away, it fights unto death. (2) imprsl., to feel courageous: *kā dīrijaia*, he is afraid.

dīd-en, etc., rflx. v., to take heart: *dīringonme* puragem patajarantana, take a little heart, thou art too much inclined to fly.

dīd-p etc., p. v., imprsl., to be possible to be courageous: *kula hurkaōlere kaja dīrioa*, it seems impossible not to fly when the tiger roars.

dī-n-iq, etc., vrb. n., the extent of boldness or courage: *diniriſi dīrikeda gopoēdipli soben gatiko nirbagekireoe monēkedgea*, he had so much courage that he stood his

ground even when all his companions had fled and deserted him.

V. adv., with the afxs. *ange, ge, te*, boldly, courageously: *kulabuſiko hijlana, dīrige menaia*, tigers and bears came, he boldly remains; *kaina boroakoa mente dēritee kajitana*, he boldly says that he is not afraid of them.

dīdkeate, etc., adv., contrary of *boro-keate*, determined not to fear.

dīdī (Sad. *dīdī*, *dīri*; H. *dānā*, to stand) trs. caus., used in speaking to little children: *dīditamainq*, I will put thee on thy legs.

dīdī-n rflx. v., (1) of men, to stand on tiptoe. (2) of animals, to stand on the hindlegs, to rear: *sadoun dīdiakana*. (3) used by small children, syn. of *tiſgun*, to stand. In this meaning *dīdī!* is often used instead of *dīdinme*.

dīdī-aun rflx. v., to approach on the hind-legs or on tiptoe.

dīdī-caco var. of *cacodīdī*.

dīdī-dīdī, **dīdī-dīdīte** syn. of *biſbiſ*, adv., repeatedly on tiptoe: *dīdī-dīdītee leljaia*, he sees me by standing repeatedly on tiptoe; *dīdīdīdīſi sentana*.

dīdī-idin rflx. v., to go on or go away walking on tiptoe or on the hind-legs.

dī-dimbu Has. syn. of *hatudimbu*, *bātsidimbu*, *mandargula*, *gusidimbu* Nag. subst., the one cultivated form of *Cucumis trigonus*, Roxb.; Cucurbitaceae. This form has a hairy stem, palmately lobed leaves, and a trigonous fruit the size of a fowl's egg, with sparse weak spines. The

diga

fruit is eaten only when ripe. The unripe fruit acts as a purge. It is an annual, but it is said that when the plant happens to survive, after three-four years its fruits become poisonous, even fatally so if eaten in great quantity.

diga I. subst., the fact of being absent or late: *iniā diga hisablepe, ciminare digakeda?* Count the days on which he was absent; *bar pītra digate herora goṭahaturen-koātele taēomjana*, because we began two weeks late, we are behind all the other people of our village with our sowing.

II. adj., who is in the habit of coming late or of not coming at all: *nī janaōre nekan diga honge*.

III. trs., (1) to postpone or put off a date already fixed: *bala moḍ pītko digakeda*. (2) causatively, to force people to postpone a date already fixed: *honder candu honan bala hobajantea, hasuge digakedālen*, the betrothal should have taken place the other month, sickness forced us to put it off.

IV. intrs., to come late: *ne sirma dā digakeda, enamente herō kā caba-tajjana*.

diga-n rflx. v., to be absent or late: *hajiri kamire cimin mām diganjana?*

di-p-iga repr. v., to put off or postpone each other for smth. the date of which had been agreed upon: *abon sumdiare janaōben dipigatana, barankina tekān banoa*, you two are always putting off each other for the betrothal, you are both unreliable; *dipigate bala kā hobaqtana*.

digi-digi

diga-ḡ p. v., of a date, to be put off: *bar pītra nendalena, mendo hasurate digajana*, the date chosen was, after two weeks, but on account of sickness it has been put off.

di-n-iga vrb. n., the extent to which a date is postponed: *dinigako digakeda, isinakan ili bagračgijana*, they have postponed it for so long a time, that the rice-beer which was already prepared got quite spoiled.

digdigaōn, digidigaōn rflx. v., (1) to behave arrogantly, with angry contempt, in a quarrel or under an accusation: *cimin dine digidigaōna?* *musinaree lasurogea*, however arrogantly he quarrels with people, the day of his constraint will come; *alom digidigaōna, lieurenme*, do not resist the panchayat arrogantly, be submissive; *mundile bicarlja, purage digidigaōnjanci sobenkole borokeda*, we brought to judgment the chief of the village, he showed himself so arrogant that we were all afraid; *kasur lelōtan-reom digidigaōntana, enka kā lagatina*, thou behavest arrogantly even when thy guilt is evident, that is not right. (2) used adjectively: *digidigaōn horoko aīnāete okoe menlekako rikana*, arrogant people behave as if they considered self above anybody else.

digida gedagi ikiḍa gedagi gedagi ukūḍum ukūḍum (twice) imitative description of the rhythm and sound of the *nagera* drum during a *garua* dance.

digi-digi (Sad.) I. abs. n., arrogance: *ne horōa digidigi kā hokaḡ-*

digi-migi

tana.

digidigi-n rflx. v., var. of *dig-*
digigaon, also used adjectively.

II. adv., with the afx. *tan*, 'arrogantly : *digidigitane rikantana*.

digi-migi in songs, adj. to be proud :

Jojobatu *digimigi*, Jojobatu
digrijan,

Salihatu *lāēakoā*, Salihatu
lilāmejan.

The village of Jojobatu is proud, it has obtained a decree in court. The village of Salihatu is disheartened, it has been sold by auction.

digri (Engl. *decree*) I. sbst., a decree of the court of law : *digri*
namkeda, we got a decree in our favour.

II. trs., (1) to be awarded smth. by a decree in court : *en ote aingen digriakada*. (2) to defeat smb. in court, to obtain a decree against smb. : *digrikāle*.

III. intrs., (1) prsl., to obtain a decree in one's favour : *digrikedole* ; Jojobatu *digrijan* (Song). (2) to give a decree in smb.'s favour : *hakim digriakāle*. (3) imprsl., of a decree, to be given : *sardārlarai* *barhisigel sirmalekataēte nēge digri-tana menteko kajiaujada nā jaked*, since about 50 years even up till now those of the *sardārlarai* go on saying that the decree (restoring the kingdom of the Mundas) is on the point of being issued. (4) fig., to have the victory, the upper hand, to remain master of the field : *ne hature alea kera digriakada*, no buffaloes of this village dare any

digri

more to fight with ours ; *aiñā sim apisae digriā*, my cock had the victory thrice ; *ne hatu danagrako duran repere musiao kako digriā*, when there is a struggle for the turn of singing at the dance, the young men of this village never get the upper hand (never sing the loudest) ; *podainuare api hadailteko digrikeda*, at hockey they won by three goals ; *ne kulasre oko hon digriakada ?* Who is the best pupil in the class ? *buria kin eperankena, okonj digrikeda ?* Two women have been quarrelling, which one had the best of it ?

di-p igri repr. v., to get the award on both sides in succession : *phañ-dari orō apilre mipisakin digrikeno*, *tunduro Cendaguturen māṛki digriinterkeda*.

digri-g p. v., (1) prsl., to be awarded to smb. : *ne locon alesare digriakana ; digrikan otem dakalakada ei ?* Hast thou taken possession of the land that has been awarded to thee by a decree of the court ? (2) to be defeated in court : *barsalo digrijanci laraile hokautarjana*. (3) imprsl., of an award, to be given : *ne mukulimare okoā digri-plekam tōrjada ?* Whose dost thou think will be the award in this lawsuit ?

di-n-igri vrb. n., (1) the extent to which one gets the awards in court : *dinigri digrikeda enetēte tundu jaked misao kao haratinjana*, he was so successful in his suit that from the first instance to the last appeal the court always decided in

his favour. (2) the decree issued in court : *misa ḍinigrīdo apīlre radija-natalea*, the first judgment in our favour was reversed in the appeal.

ḍigri-kagaj, **ḍigri-nakal** syn. of *paśśalakagaj*, sbst., a copy of a decree given in court.

ḍika var. of *ḍhika* in both meanings.

ḍikār Has. var. of *ḍhakār*.

ḍiken var. of *ḍhiken*.

ḍil var. of *ḍhil*.

ḍila var. of *ḍhila*.

ḍilam syn. of *ḍhil*.

ḍilaḍ var. of *ḍhilaḍ*.

ḍilasili var. of *ḍhi'asili*.

ḍil-ḍil var. of *ḍhilḍhil*.

ḍili, **ḍiliṅgi** I. sbst., a large rice basket, 3' broad and 4' high, containing about 30 maunds of rice and made like the *caṭka* (Pl. XXIII, 3), which contains about 50 : *ḍiliṅgire baba dulakana*.

II. trs., to make bamboos into such a basket : *ne maḍko tara ḍiliṅgiṭpe, tara kaeape*.

ḍili-g, etc., p. v., of bamboos, to be made into such a basket : *ne maḍko ḍiliṅka*.

N. B. The form *ḍili* occurs as adj. in songs, with *baba*, the paddy stored in such a basket :

Rututaindo, rututain, Sinjalire rututaindo ?

Banamtaindo, banamtain, Baragalire banamtaindo ?

Enḍore, babu, ḍili baba cētānerē, ḍili baba cētānerē,

Enḍore, baca, sala baba lātārerē, sala baba lātārerē.

Where is my flute, my flute ?

Is it in Singbhum, my flute ?
Where is my violin, my violin ?
Is it in Bengal, my violin ?
There, boy, it is on the top of the paddy in the basket, it is on the top of the paddy in the basket, There, young one, it is under the paddy of the basket, under the paddy of the basket.

ḍiliṅgi var. of *ḍili*.

ḍilka, **ḍilki** var. of *ḍhilka*, *ḍhilki*.

ḍilua var. of *ḍhilua*.

ḍilua-ḍilua var. of *ḍhilua-ḍhilua*.

ḍiluaḡ p. v., of rice grains, not to shed easily from the ears in the threshing : *kā ulakan baba dāūritante ḍiluaḡḡea, enado kā laṅḍtaboa, ulakanado gasagasatan uruṇua*, paddy when threshed at once after the reaping does not shed its grains easily, but when it is threshed after having been kept for a few days, the grains fall out plentifully.

ḍimba syn. of *ḍumam*.

ḍimbu Nag. syn. of *ḍhemkor* Has.

ḍimbu (Sad. ; Or. *ḍimbo*) sbst., a plant of which the Mundas distinguish 4 forms : (1) *iati ḍimbu*, which grows on high cultivated ground, especially in cotton-fields and has a fruit not much more than 1" long. (2) *biṅḍimbu*, of which the fruit has the same size and is poisonous. (3) *birḍimbu*, of which the fruit is smaller. (4) *ḍiḍimbu*, a cultivated form which has a fruit the size of an egg. All these are forms of *Cucumis trigonus*, Roxb. ; Cucurbitaceae,—an annual or perennial herbaceous climber or creeper,

with scabrid leaves, usually deeply 5-lobed, bearing a berry faintly or decidedly 3-sided, usually 10-striped, ellipsoid.

dimbu-baha (Sad. *dimbu*) sbst., *Ocimum gratissimum*, Linn.; Labiatae,—a very aromatic, shrubby herb of waste places near villages, with small flowers in many-flowered spicate whorls.

dimbujalekan, dimbulekan Has. adj., with *uri*, a small and fat bullock or cow, in cntrd. to *tažar-jalekan uri*, a lanky bullock or cow.

dimcu (Sad. *durcu*; Or. *dhuncu*, a hill crest) adj., with *burnu*, a low hill.

dimcuq, dimcuq vars. of *demcuq*.

dimdikur, dindikur Has. Nag. I. adj., with *jō*, roundish fruit hanging plentifully on a tree: en *dindikur jōko godepe*. Also used as adj. noun.

II. intrs., in the df. prst., of roundish fruit, to grow and hang plentifully on a tree. The sbj. *jō* is often understood: ne darure janaðsirmare nekage *dimdikurtana*. *dimdikur-q* p. v., same meaning: ne darure niula *dindikurakana*.

III. adv., with or without the afxs. *ange, ge, oge, tan, tange*, modifying *jōq, rikaq, lelq*.

dimdikur-inuṇ, dindikur-inuṇ Nag., I. sbst., a game of children, so called because it is accompanied with the singing of the words: *bātana, jōtana dimdikur*, the tree hangs full of flowers, full of round fruits. In Has. the name and song

are different. There they sing: *kāžako topāžako tīntila*, words which are no more understood. The children squat in Indian file with the buttocks on the heels, and the hands on the shoulders of the one in front. As soon as they start singing, they advance in this sitting posture, balancing the body to right and left at each step, in time with the music. The little ditty is repeated several times until, at a sign of the leader, all jump up, turn round and make the same performance in the contrary direction.

dimini, dimni I. sbst., a rice-storing basket containing from 4 maunds, 320 lbs., to 10 maunds, 800 lbs. It resembles a *kanci* (Pl. XVI, 4), except that it has more the flattened globular shape of a rice-bale. The Oras who make them, call them *kaca*, while they give the name of *dimni* to the *caṭka*, and the name of *caṭka* to the *jaṭi* or sliced bamboo mat: baba *diminire dulakana*.

II. trs., to make into such a basket: ne maḍko *diminiṭpe*.

dimini-q, etc., p. v., to be made into such a basket: *purā alope maraṇea, ne maḍko bariadiminigka*.

dimcuq var. of *demcuq*.

dinda (Sad. Or.) I. sbst., youth before marriage: *dindare neka kaē taikena*, he was not like that before his marriage; *dinda bāriṭ susun-kena, aṇandijanatedo kaē susunakada*, she took part in the dances only before her marriage, afterwards

she never did.

II. adj., (1) unmarried : *ḍinḍa kupa* a bachelor ; *ḍinḍa kuṛi* ; a spinster. Also used as adj. noun in this meaning. (2) with the name of a tree, a male tree, a tree which never bears fruit. *Sanḍi daru* is more frequently used to express this meaning. (3) with *bā*, a male flower. (4) prdly. only, childless though married : *ne kuṛi aṛandilenate mōṛē sirmāe hobaakana enreoo ḍinḍagea*. (5) as used by missionaries, virgin, a virgin. The Mundas never express the idea of virginity, except by means of the idiom : *jeta koṛaṇ meḍmūṛa kae lelakada*, ltly., she has never looked a man in the face ; *jeta kuṛi meḍmūṛa kae lelakada*, he never looked a woman in the face.

III. trs. caus., to put off smb.'s marriage : *lepeljantaēte bar sirmako ḍinḍakedkiṛa*, they did not marry them until two years after the first steps were taken.

IV. intrs., (1) to remain unmarried : *purā sirmāe ḍinḍajada*. (2) to remain childless after marriage : *ne kuṛi aṛandilenate mōṛē sirmāe ḍinḍa/q*.

ḍinḍa-n rflx. v., to refuse to marry : *cimin sirmam ḍinḍana* ?

ḍinḍa-p p.v., (1) generally in the pf. past ts., to be still unmarried, to be still childless though married : *ḍinḍaakanac* ; *purā sirmāe ḍinḍalena*. (2) to prove to be a male or barren tree : *paḍita ḍinḍajana*. *Sanḍiṇ* is also used sometimes in this meaning.

ḍi-n-inḍa vrb. n., the length of time one remains unmarried : *ḍinḍinḍae ḍinḍakeda mōṛore unṛae aṛandinjana*, he remained unmarried until he was over 25 years old.

ḍinḍaakanre, *ḍinḍaakanie* adv., before marriage.

ḍinḍa-cutāka sbst., the whites, a complaint to which even unmarried women are subject, in cntrd. to *duriacutāka*, a complaint consequent on child-birth.

ḍinḍa-ḍaṛagua (Sad.) adj. and adj. noun, (1) used of old maids, of spinsters having passed the common age for marriage. (2) used of a childless married woman or married couple, but not of a childless man : *bar hoṛo koṛakurikina ḍinḍaḍaṛguakira taikena*, there was a man and a woman, a childless couple.

ḍinḍa hecen Has. *ḍinḍa hecen* Nag. the male plant of *Momordica dioica*, Roxb.; Cucurbitaceae. See *hecen*.

ḍinḍa kita the male plant of *Phoenix acaulis*, Ham.; Palmae. Whereas the leaves of the female plant are pinnatisect, those of the male plant are plicately multifid, and are not plaited into mats like those of the female plant. The core of the male plant is eaten, it is called *kitadā*.

ḍinḍa kunduri sbst., the male plant of *birkunduri*, *Zehneria umbellata*, Thw.; Cucurbitaceae.

ḍinḍa-munḍi (Sad.) sbst., the time intervening between puberty and actual marriage : *ḍinḍamunḍire*

mede jalajana.

dinda pabita the male papaw tree, *Carica Papaya*, Linn.; Passifloreae.

dinda puṭkal in cntrd. to *jōpuṭkal*, a barren form of *Ficus infectoria*, Roxb., Urticaceae.

dinda rasuṛi a single garlic plant or tuber, without suckers.

dindha (H. *dondhā*, a lump; Sad. *dindhā*, anything coagulated) I. subst., occurs in the cpd. *mered-dindha*, the lump of iron obtained in the smelting furnace.

II. adj., (1) with *mered*, same meaning as the cpd. above. (2) with *maēom*, a lump of coagulated blood: *dindha maēome kaṛuṇatada*, he has vomitted a lump of blood.

dindi var. of *dhīndi*.

dindi subst., a Mole-Cricket, *Gryllotalpa vulgaris*: *dindi lebē otekore uṭulidiā*, the mole-cricket goes along in soft ground, throwing up the earth; *dindikō uṇḍare eskarko namoa*, imtara kūḷko rāea rēḷeka, they appear only at the beginning of the rainy season, at which time they sing like cicadas.

dindi (Sad. *denṛhī*) I. subst., the fruit or seed capsule of the cotton plant: *miad dindi aulem*.

II. intrs., of the cotton plant, to fruit: *kaḍsom dinditana ci aṇrige?* *dindi-ḡ* p.v., same meaning; *aṇrige dinditoa*, bā bāri morsoakana, the fruit does not yet form, the flowers are only open.

di-n-inḍi vrb. n., the extent of fruiting of the cotton plant: *dianḍi dindijana*, daru raṭi liṛujana, it bears so much fruit that

even the branches are bent.

dina (Cfr. H. *dinḡi*, a boat) I. subst., a sheet of standing water, water prevented from flowing off because it is in a depression or held up by an embankment, hence a puddle, a sheet of water in a pool, a bund, a rice-field, in cntrd. to *dekom*, a depression or also the lower part of a rice-field which has been made with a slight gradient: *en diṛeaḡ ḍa aloina*, hasu ṭogoa kāredo, do not drink water from that standing sheet, or else thou wilt get sick.

II. adj., with *ḍa*, standing water: *cetansare diṛ ḍa menare*, apāraarā-guime, tisinabu lōsoḍtea, if there is water standing on a higher field, let it down on this, so that we may convert this into mud to-day.

III. trs., (1) to cover with a sheet of standing water: *ḍa soben loēonkoo diṛkeda*, the rain has covered all the rice-fields with a sheet of water: *cetan loēonraḡ dina apāraarāgute lalar loēone diṛkeda*. It occurs also in the cpd. *tolḍiṛ*, to cause the formation of a sheet of standing water by damming it or shutting the outlet: *ḍa tolḍiṛeme*, prevent the water from flowing off. (2) figuratively: (a) to fill a vessel with water to the brim: *caṭu diṛeme*. (b) sometimes used of paddy or rice in the markets, when it is brought in unusual quantities: *caṇliḷko diṛkeda pīṭre*, they flooded the market with paddy.

diṛ-ḡ p.v., (1) to get covered with a sheet of standing water: *kūbe gamakeda*, soben loēonko *diṛakana*.

dīṇcuṇ

dīṇḍol

It occurs also in the cpd. *toldiṇḍḍol*. (2) with *dā* as subj., expressed or understood, to gather in a sheet: *bandare dā inḍikakoreo dīṇakana mente kajioa*, even if the water in the bund be only ankle-deep, it is said to have gathered in a sheet; *soben loēonare dā tolatuli dīṇakana*, all the rice fields are brimful; *saṇmi talasare moḍ incileka dīṇiana*, in the middle of the terraced roof there is a sheet of water about one inch deep. (3) figuratively: (a) of pots, to be filled with water to the brim: *soben caṭu dīṇakanatale*. (b) of paddy or rice to flood the market: *piṭre baba dīṇgiṇakana*.

dī-n-iṇ vrb. n., (1) the number of sheets of water formed: *dīniṇ dīṇjana*, *miad jakḍ ne sokorare loēon*, *begar dāto banoa*, in this valley there is not one terraced field on which the water is not standing. (2) the sheet of water formed: *misa dīniṇḍole aparacabala*, we have let flow off from our fields the sheets of water which had gathered on them.

dīṇcuṇ Has. var. of *dēmcuṇḍ*.

dīṇ-dabar intensive of *dīṇ*, I. adj., with *dā*, a full sheet of water i. e., a sheet of water covering the whole field: *naminan dīṇḍabar dāte cikate loēon kā losodḍarīoa?* With such a full sheet of water covering the whole field how is it impossible to convert it into mud? Also used as adj. noun: *loēonare dīṇḍabar lolkeḍci lōsoḍmentele senḍtana*.

II. trs., to cover a field or the

fields with a full sheet of water: *losodeabu mente loēonko dīṇḍa-bartada*, or, *lōsoḍteabu mente dāko dīṇḍabarakada*, they have covered the whole field with a sheet of water saying: we will work it into mud; *tisinaṇ gama soben loēonkoe dīṇḍaharkeda*, to-day's ruin has covered the whole surface of all the terraced fields with a sheet of water. Note the cpd. *toldiṇḍabar*, intensive of *toldiṇ*.

dīṇḍabar-p p. v., (1) to get covered with a full sheet of water: *niminan gamate loēon kā dīṇḍabaroa*. (2) of water, to become such as to cover a field all over: *ne loēon panakipaturutan haakana, dā cilekate dīṇḍabaroa?*

III. adv., with the afxs. *ge*, *ḍge*, *gleka*: *dīṇḍabarge dā mena*; *loēonko dīṇḍabarḍgee* (or *dīṇḍabarglekae*) *gamakeda*.

dīṇḍol (H. *hiṇḍlā*, a swing) I. adj., pendulous, hanging so as to swing freely: *dīṇḍol jō godeme*. This word denotes a slower swinging than *dīlun*, *dīlun*. Also used as adj. noun: *tara ghaṇire dīṇḍolko hakaakada*, on some clocks they hang a pendulum; *dīṇḍolko aṇḍgutape, baḍar hodakange*, let down those pendulous things, the rope is going to snap.

II. trs., to swing slowly: *hoḍo caṭi kotoṇa kanṭarajōe dīṇḍoljada*. *dīṇḍol-en* rflx. v., to play with a swing: *honko dīṇḍolentana*.

dīṇḍol-p p. v., to be swung about slowly: *hoḍote uli dīṇḍolḍtana*.

III. adv., with the afxs. *ge* or *tan*,

ḍiṛaki

modifying *ekla: ḍiṛḍol ekla hoka-akana; mutuljanagire bakaakan sakampotom ḍiṛḍoltan eklatana.*

ḍiṛaki var. of *ḍhiṛki.*

ḍiṛaki-kuda-daru Nag. syn. of *hamṭḡkuda* Has. subst., *Eugenia jambolana*, var. *caryophyllifolia*, Lamk.; Myrtaceae,—a medium-sized jamun tree of which the fruit is scarcely larger than a pea.

ḍiṛakula var. of *ḍhiṛkula.*

ḍipa var. of *ḍhipa.*

ḍipu (from Engl. *dépôt*) I. subst., a coolie recruiting *dépôt*, an emigrants' *dépôt*: *ḍiputeko idikja akirinamente*, they have taken him to the *dépôt* in order to sell him to Assam.

II. intrs., to establish a coolie *dépôt*: *Ranoire oimintako ḍipua-kada?* In how many places at Ranchi have they established coolie *dépôts*?

ḍipu-ṛ p.v., imprsl., of a coolie *dépôt*, to be established.

ḍi-n-ipu vrb. n., the number of *dépôts* established: *ḍinipuko ḍipua-kada, miaḍ saharre upunta, mōṛēṭa mena*, they have established so many coolie *dépôts*, that there are four or five in a single town.

*In order to suppress or at least to diminish the horrid abuses, which at the very beginning, crept into and prevailed in the recruitment of labour for the Assam tea plantations, the Bengal Government enacted a law forbidding emigration agents to present and planters to accept any coolies (whether men or women) for work in the

ḍipu

tea plantations, who had not been first placed before the magistrate of the district in which they were recruited. The magistrate had to ask them whether they knew where they were being taken to and whether they were going of their own free will to Assam and whether they were ready to bind themselves to work there for 5 years at Rs. 5 per month. One might expect that a law so clear and precise should have sufficed to preclude any forcible abduction of coolies. And yet the simplicity or stupidity of the Mundas, coupled with the heartless cunning of the labour agency servants, assisted by Mundari and Oraon abettors and favoured by the lower ranks of the police, succeeded in making the law well nigh nugatory. The very means used by Government to safeguard the liberty of the emigrants, were by these scoundrels used to ensnare the aborigines all the more easily. Magistrates could not be expected to interrupt their ordinary work to examine emigrants whenever single individuals or small groups would be presented to them. Hence *dépôts*, i. e., large sheds were established on the outskirts of stations having a resident magistrate and a law court. In these *dépôts* intending emigrants were lodged and fed at the expense of the labour agencies until a sufficiently large number were got together to be presented at a fixed time to the magistrate. In the intention of the

dipu

Government they served also the additional purpose of offering to parents, husbands or wives an opportunity of seeing and regaining members of their families, whom they suspected to have been enticed away from home by force or deceit. Anybody desiring to visit these dépôts was given a pass by the magistrate and, with that, was entitled to search the dépôt. Since the inmates were kept at the expense of the agencies, they were under the care and charge of agency servants, the *dipu babu*, generally a more or less educated English speaking Hindu, and the *dipu chaprassies*, invariably recruited from that low class of Hindus and Mahomedans who are ready to do anything and everything for money. The *dipu babu* and the *dipu chaprassies* transformed the dépôts into veritable mazes, in which the individuals looked for disappeared as effectively as a pin disappears in a haystack. And so, the *dipus* became dens, in which the most reluctant men and women were effectively drilled into repeating before the magistrate anything the *dipu babu* wished them to say. In these malpractices the public dépôts were effectively assisted by the so-called *chorta dipus*, secret dépôts, spread over the whole country. The *chorta dipus* were generally the private houses of accomplices of the man-sellers, the *horo-akirizko* as all recruiting agents are called by the Mundas.

dipa

In them the most recalcitrant cases were belaboured into compliance by words and deeds.

By 1837 I had gained a full insight into every kind and form of abuses connected with the prevailing system and collected facts enough in support of all the statements I advanced. Then I laid the matter before Sir John Woodburn, then Governor of Bengal. He took immediate and energetic action and did not rest until the Government of India put a stop to the worst abuses by a new and special legislation.

What I have myself seen and credibly heard may be summed up as follows. Heartrending tragedies were enacted so to say constantly within the ordinary as well as the *chorta dipus*. It is therefore not surprising that the word *dipu* soon acquired in the Mundas' mind a connotation as evil and ominous as that of the words *srđkati*, *darogz*, *diguar* and *diku*.

People here in Europe will find it difficult, perhaps impossible, to understand how such things can happen under a European Government in spite of precautions inspired by the best intentions. To explain this possibility at least partially I here subjoin the following fact with the reasons accounting for it. In a famine which swept over the country shortly before I sent in my memorandum to the Governor of Bengal, Government offered famine loans to the Mundas. But in those

parts where cooly recruiting was most active, the people refused this help. On enquiring why, they told me that if they accepted this money from Government, they would be forced to go to Assam from where so few ever returned. When asked whether they would accept the loans if offered in my name, they agreed on condition that they be allowed to repay directly to me and not to any Government officer. Government agreed to this most readily, and so I was enabled to rescue the poor wretches from the last extremity. From this fact it appears that the recruiters, their helpers and abettors had succeeded in beguiling the aborigines into the conviction that the whole recruiting agency was nothing but a Government concern. The very measures Government took for their protection were turned into arguments to demonstrate this. Was it not a Government officer who took down their names in the lawcourt and then despatched them the very next day to Assam? Was it not another Government officer before whom, over there in Assam, they had to sign the 5 years contract (by their thumb mark), this dreadful *girmiti* (the mundarized English *agreement*), which somehow they were so often cheated into renewing? And if some more energetic young man, driven by his irresistible longing, to find back his recently married wife, and see the child he was expecting, broke the *girmiti* and

dared the two months journey on foot without money, was he not, almost invariably caught on the way by the Government police, dragged back to the accursed tea plantation and there punished by a Government officer for breach of contract? These arguments dinned into them continually, could not fail of their effect.

Add to this the fact, that the *diguars*, constables and other lower policemen who so often helped the recruiters, are real representatives of Government. And did not the *arūks* themselves generally appear with high pugries and chaprasses which in the eyes of the Mundas identified them with Court peons and policemen! It is therefore not so astonishing that the Mundas should have stuck stubbornly to the belief that it was the British Government itself, which deported yearly between 36,000 and 40,000 people of all ages from Chota Nagpur to the Assam tea plantations. At the time when, on account of this conviction, a large number of Mundas refused to accept famine loans from Government, the district was under the administrative care of Mr. H. C. Streatfield, one of the most kind-hearted officers the Ranchi district ever had and who did everything in his power to alleviate the lot of the Aborigines. Notwithstanding this the diffidence remained until the new measures taken by Sir J. Woodburn, carried out energetically

by Mr. Streatfield, made the Mundas realize that now at last they were really free to emigrate or to remain at home. Then the number of emigrants dropped in one year from nearly 40,000 to between 4 and 5,000. This number increased again gradually when the Mundas saw that the change for the better was really stable. For a free emigration with the assured liberty of returning home with money earned, is an advantage, which they know how to appreciate.

It may appear strange that, in spite of this incipient confidence in the good intentions of Government and just during the period of office of Mr. Streatfield, a new revolt should have broken out, which had to be quelled by calling in the military. In reality however it is easily explained. Hardly at any other time had the destruction of the rights of the aborigines and their losses of fields by ill-advised court decisions and by the unrestricted activity of money lenders and coolie recruiters made such devastating progress as during the decennium preceding Mr. Streatfield's administration. Hence when the jubilee amnesty set free Birsa, the then still most popular champion of Munda liberty, it was an easy matter for him, to fan the sense of accumulated wrongs into the last open rebellion.

ḍipu-babu sbst., a native gentleman, generally a Bengali, who keeps the registers of a coolie dépôt and

who is in general charge.

ḍipu-caprasi sbst., one of that class of Mahomedans or low caste Hindus who might be called the police or warders of a coolie dépôt.

ḍipu-gomke sbst., a European or Eurasian labour recruiting agent.

ḍir Has. var. of *ḍhēr*.

ḍiṛ, ḍiṛi var. of *ḍiḍ*.

ḍiṛu adj., with *keṛa*, a young buffalo just full-grown, of small size but very strong : *ḍiṛu keṛale kiria-akaia*. Also used as adj. noun : *ḍiṛu harauime*.

ḍiṛu-u p. v., of a young buffalo, to grow small-sized but very strong : *ne keṛa purā kae harajanac ḍiṛujana*.

ḍisimisi, ḍisimisi, ḍismis, ḍismis (from Engl. *dismiss*) I. sbst., a judgment dismissing a case : *ḍisimisi hobajana*.

II. adj., with *kaji*, a question not clearly settled : *ḍismis kajile aiūmla, oko hulā bala hobaoa kū mudiqtana*, we have heard nothing positive, we do not know when the betrothal will take place.

III. trs., (1) to dismiss a case for want of sufficient evidence, or not to receive a case on the file of a particular court : *hakimdo dikuṛa nalise ḍisimisekeda*, the judge has dismissed the plaint of the landlord ; *kumbūru tolidilena mendo sabuti kū namjanci hakim* ; *ḍismiskia*, a thief was taken into custody but the judge dismissed him for want of evidence. (2) fig., to wave a question, not to settle a question : *kajiḍ ḍismisekeda* ; *kaji alom ḍismisea*, pariaḍka ; *omeae ci kae omea kul-*

anta kae kajikedae *dismiskedlea*.

dismisi-n, etc., rfx. v., to disperse : iminangebu duhjurua, dolabu *dismisena*, come let us break up this conversation.

dismisi-q, etc., p. v., (1) to get dismissed : kumburu *dismisjana*. (2) of a question, not to be settled clearly : kaji *dismisjana*, iduru kale sena, the order of going has not been given clearly, maybe we shall not go.

disua adj., with *tamaku* var. of *disua*.

disua-rōgo var. of *dhisuarōgo*.

diɪ, *diɪal*, *diɪl* vars. of *dhit*.

diɪa I. abs. n., a bad habit. The context must specify the nature of that habit : nitare eperana (or eperana) *diɪa* mena.

II. adj., who has a bad habit of ... : Kolaē eperana (or eperanare) *diɪa* horo ; Kolaē eperanae (or eperanaree) *diɪa*.

diɪa-n rfx. v., to take the bad habit of ... : sidasado bēsgēe taikena, bar sirmataēte eperanae (or eperanaree) *diɪanjana*.

diɪa-q p. v., to get the bad habit of ... : ukutae (or ukutaree) *diɪajana*.

diɪub var. of *dafoɔ*.

diɪub I. adj., not too long nor too wide, well proportioned : marara, sonq, sarimi *diɪubgea*. *Keɛemuɛu* has the same meaning, but connotes strength.

II. trs., to make neither too broad nor too long : sarimako *diɪubakada* ; marara *diɪubeme*, alom lalurea.

diɪub-en rfx. v., to put on a cloth so that it does not hang too low : dhuti *diɪubenme*.

diɪub-q p. v., to be made in good proportions : sarima ka *diɪubjana*, puru cakara.

III. adv., with the afxs. *ange* or *ge*, (1) in good proportions : *diɪubge* sarimiakana, oraakana, dhutiakanae. (2) of close-fitting clothes, not swaying to and fro when walking : sutanakanre larpantan senoa, jaragiakanre *diɪubange* senoa, a cassock sways to and fro when one walks, not so pantaloons.

diua, *duana* Nag. syn. of *gember* Has. tra., (1) of animals, to pick up and hold a prey sticking out from the jaws or hanging down from them, but not unto the ground : seta moɔ londha mase *diuɔakada* ; ramsiar meromkoe *diuɔdariakoa*. (2) of birds, to carry in their beaks the materials for building their nests ; to carry a prey sticking out or hanging from their beaks : maenoko tukatanre tasakoko *diuɔrakabea* ; kana simpoɔae *duana*. (3) of men, to hold smth. in the mouth so that it sticks out.

diuɔ-en, etc., rfx. v., same meanings : seta moɔ londha mase *diuɔenjana* ; tulu mocare miaɔ sime *diuɔakana*.

diuɔ-q, etc., p. v., to be taken like that in the mouth, jaws or beak : munshia mocare kalam *diuɔakaniz* lella, I saw a penholder stuck in the mouth of a clerk.

diua, *duana* Nag. vars. of *duɔga* Has.

dɔ used by little children, I. sbst., syn. of *ata*, puffed rice, and *dali*, pulses.

II. tra., to roast or puff rice : *dosadu*.

doba (Sad. *dobhā*; Or. *dobbo*, turbid; H. *dābar*, a round tank) I. subst., a pool. This is a general term. The special terms are: *dumka*, *duṛka*, a deep pool or spot in a pool, only a few cubits broad and long; *hurbuburaṇ* a deep pit, broad inside and with a narrow mouth; *ikir*, a pool deep, long and broad; *toḍar*, a pool long and narrow, either deep or shallow. A long, broad and shallow pool is always called *doba*. There are three kinds of *doba*: *gaṛ doba*, a pool without connexion with any running water; *garaḍoba*, a pool remaining in the bed of a river during the dry season, generally at a bend; *loḍorḍoba*, a pool in the middle or on the side of rice fields: *apia doḅale arēḷa*, *haikole barkalykeḍkoa*, we baled out three pools and caught two leaf-platefuls of fish.

II. intrs., to make a pool: *netarebu doḅaea*, *gara anjedotana*, the river is getting dry, let us dig a pool here in its bed. (2) to form a pool *ne loḍon* (or *ne loḍonare*) *surur tan date doḅatana*, this rice field has a pool where the water falls down from the upper field.

doba-q p. v., to become or be made into a pool: *netare doḅaḷka reṇanmente*, let a pool be made here wherein we may bathe.

do-n-oba vrb. n., (1) the extent to which a pool gets formed: *sleḷ loḍon doḅoda doḅajana goṭa jeṭa*

karaperḷe togoa, such a pool has formed in our rice field that the whole summer we will be occupied in filling it with the levelling plank. (2) the pool formed: *mā jargira doḅobale karaperḷa*, *niulan doḅaḷtana oroge*, we have filled up the pool formed (in our rice field) during the rains of last year, this year again a pool is forming.

dob-dob syn. of (1) *dihdih*, the heaviness of stomach preceding digestion. (2) *dunḍhu* (Sad.; Or. *dobbo beḍḍo*) a veil of clouds overcasting the sky. (3) in Nag: syn. of *dekom* Has.: *loḍonare da doḅ-dobaḷkana*.

dobe (H. *dūbnā*) syn. of *oaru*, but used also in the following idioms: (1) *ne hoṇo ilire doḅeaḷkana*, this man is plunged in rice-beer, i.e., he is a drunkard. (2) *rīrīreko doḅeaḷkana*, they are over head and ears in debt. (3) *goṭa kili irepe doḅeaḷkana*, your whole sept is plunged in excrements, i. e., is unclean and dishonoured (because you have not punished the two members who committed fornication together); *irele doḅeaḷkana*, *ape poneḷko capiamintalepe*, our sept is plunged in excrements, you, our panches, make us clean (by punishing the two culprits); *ne doḅeaḷte cilekatele urunḷoa*, *ape tolapara poneḷko bicārepe*.

dobq I. subst., a nod, a quick inclination of the head: *dobqteḷa munḍijana inḷ sukujana mente*, through his nodding it was understood that he was pleased with the

proposal. (2) sleepiness, nodding drowsiness: *duḍuḍte dobq namkia*, by sitting down a long time he became sleepy and began to nod; *nirbaralem ente ama dobq eṭaḍoa*.

II. trs., to nod: *bḡe doḃotana; doḃoaizṭanae*, he nods to me.

III. intrs., (1) prsl., to nod in one's sleep, or sleepiness: *ne hoṛo lagaṭee doḃotana ci landiate?* (2) imprsl., to feel inclined to nod through sleepiness: *doḃojaiṇa*, *gititina*, I feel very sleepy, I shall go and lie down.

dobq-n, rflx. v., to remain up in spite of great sleepiness: *iminage doḃonme*, *meddurum kam sūṭiradaritanre gititam*, stop thy nodding, if thou art so sleepy go and lie down.

do-p-obq repr. v., to nod to each other: *ne honkia cinakia doḃobq-tana?* *jagardo kakia aṭumotana*, why are those two children nodding in assent to each other? We do not hear them speak.

doḃo-gḡ p. v., to nod in sleep: *pijipijigee medbarajada*, *neḡee doḃogoa*, he looks about with half-shut eyes, in a moment he will begin to sleep and nod.

do-n-obq vrb. n., the extent of nodding: *donobce doḃojana*, *tombotana kae mundikeda*, he nodded to such an extent in his sleep that he fell on his face before he was aware of it.

doboge adv., nodding: *dobogee dorumtana*.

dobogoge adv., so as to get sleepy

and nod: *dobogogee dubakana*.

dobq-dobq I. sbst., a quick succession of nods: *ṭeṭeṭagakoḃa dobq-dobq misalekam lelakadi ci?* Hast thou ever seen the quick nodding of a blood-sucker (lizard)? *bajantan-koḃa doḃqdoḃq lelṭe puragele landakeda*, we laughed very much on seeing the continual nodding of the *bajan* singers or dancers.

II. adj., nodding continually: *dobq-dobq ṭeṭeṭaga lellire honko kadraḍoa adko ṭeṭebaraia; doḃqdoḃq honko*, children who nod in measure during a *bajan* song or dance. In this meaning it is also used as adj. noun: *niku okoren doḃqdoḃqko?*

III. trs. and intrs., to nod continually: *hoṛo lellire ṭeṭeṭaga bḡe doḃq-doḃoa*, when it sees a man, the blood-sucker nods in quick succession; *ṭeṭeṭaga doḃqdoḃqabulana*, a blood-sucker is nodding to us; *bajantanko (bḡko) doḃqdoḃqjada*.

dobq-n rflx. v., same meaning: *ṭeṭeṭaga doḃqdoḃqantana*.

doḃqdoḃo-gḡ p. v., of the head, to be nodded continually: *ṭeṭeṭaga bḡ doḃqdoḃogotana*.

IV. adv., with the afx. *tan*, nodding continually: *ṭeṭeṭaga bḡ doḃqdoḃotane eklajada; doḃqdoḃotanko susuntana*, or, *bajanko doḃqdoḃotanko acuakana*, they sing or dance a *bajan*.

dobol (Cfr. *debel*, to swim, and H. *dūbonā*, to immerse) I. trs., (1) to put afloat, to cause to float on the surface of the water: *ne mun-gapodola bandareṭa doḃolta*, I am going to make this decaying piece

dobq

dobol

proposal. (2) sleepiness, nodding drowsiness: *dubdukte dobq namkja*, by sitting down a long time he became sleepy and began to nod; *nirbaralem ente amā dobq cutaḍ-oa*.

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dobq-n rflx. v., same meaning: *teṭenaga dobqdobqntana*.

dobqdobo-gg p. v., of the head, to be nodded continually: *teṭenaga bḡe dobqdobogqtana*.

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dɔbɔl

dɔdɔ-dɔdɔ

of munga wood float on the surface of the bund. (2) to throw into boiling water some dried or powdered vegetable, in order to make a stew (such powders are so light that they float on the surface of the water until forcibly mixed with it): puŋkalgundaraia dɔbolakada, I made a stew with some powdered puŋkal buds; eŋa utu nā kū teardaria, jojopola dɔbolabupe.

II. intrs., to float on the surface: bārāsido tambarubakana, pui dɔboltana, the hook is at the bottom, the float is on the surface.

Note the saying: kaŋe adɔbol dākoe omaŋlea, he has given us basi dā to drink, ltly., water on which a rat has been floating.

dɔbol-en rfx. v., to cause oneself to float.

dɔbol-q p. v., to float on the surface.

dɔbol, dɔbolo (From Engl. double)

I. adj., used with *din* in the tea plantations, double work, extra work.

II. adv., with or without the enclitic *ge*, very much, in excess: dɔbolge bepārree naphakeda, he has made large profits in his trade.

dɔbol-dɔbol syn. of *helobara*, I. trs., to cause to float about and bob and dance on the surface: ganduŋi-akko hoŋo dɔbol dɔboljada.

II. intrs., to float about and bob and dance on the surface of the water: ganduŋi-akko dɔbol dɔboltana.

dɔbol dɔbol-q p. v., to be caused to float and bob about.

III. adv., with or without the affixes, *ge*, *lan* or *te*, also dɔbolleka, float-

ing and bobbing on the surface: dɔbol dɔbolge atujana; ganduŋi-akko dɔbol dɔbolte helobaratana.

dɔdɔbɔ var. of dɔdɔdɔbɔ.

dɔdɔ var. of dɔɔ.

dɔdɔ syn. of *ɔuki*, *racada*, used by all in the Siripati, by little children only elsewhere, I. sb-t., urine.

II. adj., of liquids, bad, dirty like urine.

III. intrs., to urinate.

dɔdɔ-n rfx. v., to urinate on oneself, on one's cloth: jeje alom dɔdɔna.

dɔdɔdɔbɔ, dɔdɔbɔ, Nag. dɔɔbɔ, dɔɔdɔbɔ Has. (Cfr. *ɔuɔubɔ*) intrs., (1) of liv. bgs., to peep out, to push out one's head and look from a hole, an opening, a window: pampure pandubia menaia, dɔɔboakadae. (2) fig., in jest or displeasure, to look instead of working: cenam dɔɔboɔlana?

dɔdɔdɔbɔ-n, etc., rfx. v., same meanings: biako undureko dɔɔdɔbɔna; aminara alom dɔɔdɔbɔna, kamilem.

dɔdɔdɔbɔ-aɔ, dɔdɔbɔ-aɔ Nag. dɔɔdɔbɔ-aɔ, dɔɔbɔ-aɔ Has. intrs., to sit up the whole night: balako hijua mente moɔnidale dɔɔdɔbɔaɔtada, nā jakedɔ barakoa; balako hijuakana enamente moɔnidale dɔɔdɔbɔaɔtada, nādo tereterɔle togotana, durum uɔuɔaɔtana, because the betrothal guests have arrived we sat up the whole night, now the first warmth of the sun reaches us and we begin to feel sleepy.

dɔdɔɔro Nag. dɔɔɔro Has. vars. of *ɔhadra* Nag. and *dodoro* Has.

dɔdɔdɔ-dɔdɔdɔ Has. (Or. *foé*, long)

v. r. of *debedlebed* Nag.

doē-doē, dōē dōē, hoē-hoē (Sad. *dhoē dhoē*; Or. *daē doēruā*, to be very long comparatively to breadth) I. abs. n., slimness, lankiness: ne *daagraa doēdoē* lete *hoŕoko gelturi sirmageo hobaakana mento kako patia, modhisiāte lāreko hisabia*, seeing how lanky he is, people do not believe that th's young man is only 16 years old, they think he is more than twenty.

II. adj., tall and thin, slim, lanky: nere *miad doēdoē daagra menaia*. Also used as adj. noun: *nī okoren doēdoē*?

III. intrs., in the prst. ts., to be lanky: *doēdoētanne*.

doēdoē-g, doēdoē-g p. v., to grow lanky: ne *hoŕo doēdoēak na*.

IV. adv., with or without the afxs. *ange, ge, gge, tan, tange*, also *doēkeudoēken*, so as to be or become lanky: *doēdoēe laraakana*, he has grown lanky.

doka-daru sbst., Odina Wodier, Roxb; Anacardiaceae,—a deciduous tree, leafless during nearly the whole dry season, with alternate, odd-pinnate leaves, the leaflets being opposite. It flowers when the tree is leafless, the flowers are small and in tufted terminal racemes. The Mundas distinguish a *pundi doka* with white wood and an *ara doka* with reddish wood.

doked I. sbst., (1) diminutive of *dañkađ*, a very small depression or little pit in the ground: *konđa enado miđ kisimra doked*; *gororčāko rerantea dokedem lelakada ci*? Have

you seen the little depressions where-in the sparrows take their dustbath?

Depressions made by fowls, hare, etc., are rather called *dañkađ*.

(2) a small hole (in a rock or stone) with a bottom and in which the hand or at least several fingers can be introduced: *jantianarubre baria unđu mena, miad doked orq miad rparom: dokedre sanahko kilaea, rparomre kunťa soaboa*, in the upper stone of a handmill there are two holes, one with a bottom and one passing through, in the first the handle is hammered in, the axle passes through the second. (3) a small mortise-like hole with a bottom (in wood): ne *doked rparomuterlam*. (4) a trench: *doked urame*. (5) a narrow channel in a river, dug by the water which remains flowing in the dry season: *garare ikir mena*?—Banoa, *doked hārige*, are there deep places in the river?—No, only the ordinary channel. (6) syn. of *tokora*, a little rice-field: *mōrčaturuā doked mena-taīna*, I possess five or six little rice-fields.

II. trs., (1) to make a small depression in the ground: *gororčāko alea racako dokedharakeda*. (2) to make a small hole with a bottom, in a stone: ne *jantire sanah kilatea dokedlam*. (3) to make a small hole with a bottom, in wood: *arķatale rrikalja doked bārii dokedlada kac rparomkeda*. (4) of water: to dig a channel: *bandapāiri somege taikena nimirā bāri dokedkeda*.

doked-g p. v., (1) of the ground, to get a little pit: *alea raca dokedbara-*

akana. (2) of stone or wood: to get a small hole with a bottom: *hutuh dokedakana enare biruri tukakada*. (3) to get channelled: *ne dahora purage dokedakana*, this river bed has many channels.

dokedor (1) of cattle, var. of *dhemkor*. (2) of paddy with short, thick grains, constructed like *dhemkor*.

dokol, **dokol-dokol**, **dokor**, **dokor-dokor** (Sad. *dokol dokol*) I. sbst., the wagging of the belly or of its contents: *dokolle ne gai endadjana*, this cow miscarried on account of the wagging of its belly; *mid cipi ili nukedci paikikena, dokol namkici miado ka sukukja*, after drinking a bowl of rice-beer he danced a sword dance, the wagging of his stomach made him unwell.

II. trs. caus., to waggle someone's stomach and so make him sick: *ne kuŕi susunte hatarakan hono dokolkja*, this woman in dancing made the child slung on her back sick owing to the shaking of its stomach.

III. intrs., of the stomach or its contents, to waggle: *nukedlloge nirjada, inia laŕe da dokoltana*, he runs immediately after drinking, the water shakes about in his stomach. *dokol-en*, etc., rflx. v., to cause one's stomach to waggle: *alom dokolena, lūŕi oangikqate nireme*, before running wait until thy digestion has fairly begun.

dokol-q, etc., p. v., (1) to waggle, said of the womb with child and of the stomach full of food or drink, and also of the child in the womb

and of the food or drink filling the stomach: *lūŕi dokolqtana*; *hon dokolqtana lūŕe*, *mandi q kolqtana lūŕe*. (2) to have one's womb or stomach wagging: *nūjŕkedlloge nirbaralero hoŕoko dokoloa* (or *dokola*). *da-n-okol*, *da-n-okor* vrb. n., the amount of wagging of the stomach; *donoko'e dokoljanae usarantarkeda*, his stomach wagged so much that he had to vomit.

IV. adv., with the affx. *ge* or *qge*, also *dokoldokoltan*, *dokolleka*, so as to waggle the stomach: *da nūrika-kedkoci, nriko dokorlekŕe kulaðkedkoa*, having let them drink their fill of water, he drove the bullocks at a run.

dokor, **dokor-dokor** var. of *dokol*.

dol I. sbst., a mortgage in which the money is not to be refunded, in contrd. to *jarpeski*, in which the money must be refunded at a stated time, and *dōbandar*, in which the money may be refunded at any time: *ote bar rakamto bandarqtana dolle käre jarpeskite, uriko api rakamto bandarqtana, dolle, jarpeskite, dōbandarte*. N. B. A lease is described by *roka dol*, or *māl perē*.

II. adv., with *ote* or *urī*, mortgaged so that the money must not be refunded: *neado dol ote ci jarpeski ote?*

III. trs., (1) to mortgage as described: *oilekam bandarkeda oteko?*—*Tarain dokkeda, miad oteina jarpeskikeda*. (2) to fill up the price of a mortgage by paying still so much every year after an initial lump sum

has been paid : ne otere sirinasirma mōrê takale *doljada*. (3) to hold back, to appropriate, to seize smb.'s wages : apea takaina *dolea* ; paēsaina *do'pea*.

dol-q p. v., to be mortgaged as described : taēomte kã haldariona, no ote *doloka*. (2) of wages, to be forfeited ; of a man, to forfeit his wages : kape ruarredo apea paēsa *do'oa* (or paēsape *doloa*). (3) of a pledge, to be forfeited : dikuko miq taka paincako namtanre barapi taka cij sūtareko bagea ad nimirin dinre taka kaina halkere ne cij *dolokako* menea, nekan dastur Mundahonkore banoa.

dol var. of *dhöl*.

dola subst., the kernel of *koindi*, *kuindi*, the fruit of *madukamularu*.

dola-kare syn. of *koindikare*, *kuindikare*, subst., oil-cake of the kernels of the fruit of *madukamularu*. It is narcotic in small quantities and poisonous in larger quantities. They throw it in water to poison fish.

dolaö (II. *dolāna* ; Cfr. Sad. *dhelua*, and Or. *dhilua*, a swinging contrivance) 1^o I. adj., with *ganṭa*, a bell rung with the hand or by means of a rope.

II. trs., to swing smth. : cãðaro *dolaöjada*, he sways a yak tail ; ganṭae *dolaöjada*, he rings the bell. *dolaö-q*, etc., p. v., to be swung : ganṭa *dolaöoka*, beṛa huinana, let the well be rung, it is time.

do-n-olaö, etc., vrb. n., the extent to which smth. is swung : *donolaöe* *dolaökeda*, tala ganṭaleka raoganaṭae

ðaraṇðaraṇkeda, he rang the bell with a rope for about half an hour.

2^o fig., (Sad. *dhuna*) I. abs. n., shakiness, weakness and powerlessness to transact business owing to poverty and starvation : ne tola horoko kentet *dolaöreko* tojana.

II. trs. caus., to cause the weakness of starvation : ne riaga purā horokoe *dolaökedko*.

III. intrs., to be in that state of weakness : reageteko *dolaötana*.

dolaö-q, etc., p. v., to get in that state of weakness : ne riagare purā horoko reageteko *dolaöjana*.

dola-sunum syn. of *koindisunum*, *kuindisunum*, subst., oil extracted from the kernel of the fruit of *madukamularu*. It is used for cooking purposes and being thick and of a whitish colour, it is much used in Bengal to adulterate ghee.

dol-dol Has. syn. of *herhera* Nag. inten-ive of *ponde*, I. abs. n., muddiness of water : *doldol* kete nūnū kainājana, seeing how muddy the water was, I refused to drink.

II. adj., with *dq* muddy water : *doldol* dam nūia ei ? Also used as adj. noun : kaēohkaēobakanre jā *doldolge* nūua, when one has got thirsty by walking in the hot weather, one will drink any muddy water.

III. trs., to cause water to become muddy : doba (or dobaraṇ dq) honko *doldolkeda*.

IV. intrs., in the prst. ts., of water, to be muddy : dobaraṇ dq *dollana*, slope nūia.

dolka

do'dol-q p. v., of water (1) to become muddy: *uñula soben garako doldoloo*, at the beginning of the rainy season all rivers become muddy. (2) to be caused to become muddy: *honko debelinuato da doldoljana*.

V. adv., with or without the affs. *ange, ge, gye, lan, lunge*, also *dolken-dolken*, modifying *ponde, pondog, lel, lelq, rika, rikaq*, and in Nag. *boḍa, boḍaq*.

dolka, ḍolka (? H. *donkhā*, a large belly; Cfr. *di'dil*) adj., with *hon, koṛa*, or *lāi*, a long-bellied (*botolo lāi*) boy from 6-7 to 15-16 years old. The corresponding term for girls is *ḍali*. Also used as nickname: *he do'ka, kotemtanaa?* *he dolka lāi!*

dolka-q, ḍolka-q, p. v., (1) to become long-bellied: *dolkaakanae*. (2) of the belly, to become long: *iniḍ lāi dolkaakana*.

dolka-lāiq, ḍolka-lāiq syn. of *dolkaq* in the first meaning.

domba I. adj., (1) short and thick. In this meaning it is used like *ḍimbua*, to qualify certain fruits (*uli, pabita, tamras, sirup, nimba, beragara*), but it is not applied to trees usually bearing such fruits. Also used as adj. noun: *ṭiriko alom omainā, domba omainame*. (2) of bullocks, with a broad, roundish belly: *domba hara*. Also used as adj. noun: *domba harauime*.

domba-q p. v., (1) of certain fruits, to become short and thick. (2) of bullocks, to grow a broad, roundish belly.

dondo

I. adv., with the enclitic *ge*, (1) of fruit: *dombage jōakana*. (2) of bullocks: *ḍbm'bagee lāiakana*.

Dom Dhokora, Dom-ḍokora var. of *Dom-Gāsi*, collective noun for the people who live on begging, on selling fish and skins, on beating drums and blowing trumpets at festivities.

dom-kaḥa Nag. syn. of *hararakāi* Has. *najomkaḥa* Nag. sbst., the Corby, *Corvus Levaillanti*.

domkol syn. of *saraditṛauli*, sbst., a variety of *ḍiṭṭuli* with pods only 1' long, as thick as the finger and containing 8-10 brown seeds. Its flowers are large and white.

donda (Sad.) **ḍon-ḍon** I. adj., of men, tall. The corresponding term for women is *ḍaṭṭi*: *miaḍ donda hoṛo hijulena*. Also used as adj. noun and as proper noun: *nī okoreṇ donda?*

donda-q p. v., of men, to grow tall.

II. adv., with the enclitic *ge*, modifying *harag*, same meaning.

donda (Sad. Or.) I. sbst., a kind of *bugḷli*, a money bag, made of cloth, one yard long and 2" broad, and worn tied round the waist: *maḇaṛe dondaṭe tolakada*.

II. trs., to make into such a bag: *ne liḍ dondaeme*.

donda-n rslx. v., to tie such a money bag round one's waist: *maḇaṛee dondanjana*.

donda-q p. v., to be made into such a bag: *ne liḍ dondaqka*.

dondēa (Sad. *donrea*) syn. of *ḍoṛḍoṛ*, but used only of women.

dondo (Sad. stupid; Or. bungl-

donde

ing) 1. subst., (1) abs. n., ignorance, stupidity : *dondorgaleko* enkakida, they acted in that way out of stupidity ; *nikure dondo* parage mena. (2) a stupid action *nea okoëa dondo* ? Who did this stupid thing.

II. adj., (1) of men, ignorant : amdo *dondo* hoṛo mente kajire kako kadraḥoa, mamaṛaṇentauko enaṛ kadraḥoa, nobody but proud people are angry when they are told they are ignorant. (2) with *hon*, a child which has not reached the age of reason. (3) with *kaji*, stupid, nonsensical talk : *dondo* kajikom kajitana. Note the idioms : (1) *dondo sērâtege* tisinagapa babale herjada, käre nā ci herodin ? As an experiment we sow paddy now, to see whether we can sow at this time of the year, or must wait till what is considered the sowing season. (2) *dondo sērâte* miadia kajilei, a polite phrase used in panchayats, meaning : please, let me say one thing, though I am not as wise as you are. Note also the epd. *perâc-dondo*, ignorance in agricultural matters.

III. trs. caus., to cause to act foolishly : sôran horoge honara horodo, kajitoko *dondokia*, indeed he is not such a fool, but they talked so much that he was deceived into following their advice.

donđo-n rlx. v., to behave stupidly :
sêrâdom sêrâna, mendo moțaițem
donđontana, indeed thou art not a
 fool, but now thou behavest wilfully
 in a stupid way.

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don do-g p. v., to lose one's wits, to commit an error of judgment, to be deceived or cheated unexpectedly : misagen *don dolena*, ordo lutura tĩakeda, I was caught once, now I am on my guard.

do-u-on-do vrb. n., the extent to which people are deceived: êrêakirĩagre *dononoko donojana*, mid hõro jaked *taũka gonõte kako akirĩana*, when selling lac they were deceived to such an extent that they all sold it too cheap

IV. adv., (1) with or without the
afxs. *auge, qc*, stupidly. (2) with
the afx *tc*, out of ignorance or stu-
pidity.

dendosa Has. var. of *phondos*
Nacr.

do² trs., (1) to deal out smth. so
 that everyone, without exception,
 gets his portion, or so that every
 one gets his fill : mandī kae do²kedā
 or kae do²kedlea ; mandī hatinānī
 do²kedlea ; icapicā hatinakedte miad
 kulačā jilute goṭa hatuī do²kedkōa,
 by dividing it in small bits he gave
 everybody in the village his share
 of the single hare. (2) to renew
 or give everybody, without excep-
 tion his necessary clothing : Asān-
 ēte ṭaka kamiauledci oṛārenko
 soben lijābotoēc do²kedkōa, having
 brought from Assam the money
 he had earned there, he renewed
 all the necessary clothing for every-
 one in the house. (3) to give good
 portions in retailing meat or jack
 fruit : sukuriko apitako bagaōa-
 kadkōa, miḍṭadoko do²ṇṇakada
 bartado ititiko tilakada, in three

don

donga

places they are offering for sale pork in portions on leaves, in one place they have put goodly portions on the leaves, in the two other places they have put very small portions.

don-en rflx. v., (1) to take each a share, however little it be: *mandi naminangea, neatege donenpe*, there is not more cooked rice than this, divide it so that everyone gets his share. (2) to take a large portion, to take one's fill: *aagee doneniana, ale hupurinae omadlea*.

do-p-oq r-pr. v., imprsl., to get each his fill: *sangi horore huria mandite ka dopoqa*, when a little rice is divided among many people, they do not get their fill.

don-p p.v., (1) to get each a share: *sobenko puraolekaina atakarleda, kalu peperegea luaikoa, api horoko kako donjana*, I thought there would be enough for all and ladled out the cooked rice so as to fill the leaf plates, three men remain without share; *im maparangepe kandaakada, hatiare kabu donoa, gedruarepe*, you have made the pieces of liver too large, there will not be enough for all of us, cut each piece into two. (2) to get one's fill: *niminara mandi hatiare kabu donoa*, there is not enough rice to give everyone his fill.

do-n-oq vrb. n., the size of the portions of meat or jack fruit sold in retail: *donoko donkada, mod gandarā jilu upunmôreko asadigirioa*, they have put such large portions of meat on the leaves that one anna's worth is more than

four or five people will like to eat.

donoge, donoleka adv., (1) with *mandi*, to cook so much rice that everyone gets his fill. (2) with *hatia*, to deal so that all, without exception, get a share.

don-don var. of *bonbon*.

don-don (Sad.) syn. of *donda*, tall.

donga (II. *dongi*) sbst., a canoe: *dongako calaola, gara peregea*, they have put the canoe in motion, the river is full, i.e., there is too much water in the river for people to wade through it, the canoe is now used; *Rancira tulaore begar dante, da gomparaidijadte dongako calaolada*, on the Ranchi lake they row a boat, litly., they set a boat in motion without a pole, by continually moving the water aside. Note the saying: *donga dumbuitana* (or *dumbuitana*), *calaotam*, the canoe sinks, make it go, i.e., I have nothing any more to eat, give me a loan.

donga, onga Has. *oan* Nag. (Sad. *oang toang*) I. adj., covered with dust of sorts: *miad donga hore hijulena; dongageac*. Also used as adj. noun: (1) a person covered with dust: *he donga, rerantam, ju!* (2) in the pl., the particles of dust covering smb.: *ne dongako reragirinmo*, take a bath to wash off that dust.

II. trs., to cover smb. with dust: *torošteko dongakia*.

donga-n, etc., rflx. v., to cover oneself with dust of some kind: *sadu-*

dɔŋgalt

ko toroŋteko dɔŋgana.

dɔ-p-oŋga, etc., repr., v., to cover each other with dust: honko toroŋteko dɔpɔŋgatana.

dɔŋgɪ-ŋ, etc., p. v., to get covered with dust: cunatee dɔŋgaakana.

dɔ-n-oŋga, vrb. n., (1) the extent to which one is covered with dust: dɔnɔŋgae dɔŋganjana, losodre ora-ken keralekae lelɔtana, he covered himself with dust to such an extent that he looks like a buffalo after it has wallowed in mud. (2) the dust covering one's body: misa dɔnɔŋga-doiŋ rɛragirinjana, orŋko dɔŋgakjina, I took a bath to wash off the dust with which I was covered, now they have covered me with dust once more.

III. adv., with the afx. ŋge, so as to get covered with dust: gɔŋa hɔŋmo dɔŋgaŋge dɔŋarce inuakena.

dɔŋgalt sbst., a boatman, a man of the Jora caste.

dɔŋgol-dɔŋgol trs., to drive about the cattle uselessly in places where there is nothing to graze: ne piŋirem dɔŋgol-dɔŋgoljadkwa, tasad-akansate harkom.

dɔŋgol-dɔŋgol-en rflx. v., of bullocks or buffaloes, to wander about in a vain search of smth. to graze: siŋgibuŋako dɔŋgol-dɔŋgolenjana, enamente kako bijana.

dɔŋgol-dɔŋgoltan, dɔŋgo'ge, dɔŋgol-leka adv., modifying karɔŋa, senɔŋa.

dɔŋka var. of dɔlka.

dɔpɔdɔpo (Sad. dɔhɔpɔdɔpo; Or. dɔphɔnā, to be swollen) I. abs. n., of birds, the quality of looking

dɔracɔr

fatter than they are: ne sima dɔpɔdɔpo lelte, kiriakanaele mentada, anadoe jaŋeskargea, seeing how plump this fowl looked, we said: 'it is fat,' but it has only bones under the skin.

II. adj., of birds, much feathered and short-legged, so as to look fatter than they are in reality: boco, huara, dɔr, citri, gagar, inku dɔpɔdɔpogea.

dɔpɔdɔpo-ŋ p. v., of birds, to become plump in appearance only: ne sim kũbe dɔpɔdɔpoakana.

III. adv., with or without one of the afxs. aŋge, ge, ŋge, tan and modifying lelɔ.

dɔracɔr (II. dɔr, twine, plus cor, thief) I. adj., with sim, a cowardly fighting cock, ltly., stealing the string with which it is tied: ne sim puragee dɔracɔra. Also used as adj. noun: miad dɔracɔrre modpura gonɔale omtada, we have paid a high price for a cowardly fighting cock.

II. trs. caus., to spoil a fighting cock: kerkaĩlo kerkaĩ siŋgɔe tai-kena, moŋaitepe dɔracɔrkjia, indeed it was a good fighter, you have spoiled it (in the training, by not stopping the fight before it was beaten).

dɔracɔr-ŋ p. v., of fighting cocks, to become cowards: sobenkotee paŋru-jana, nādoe dɔracɔrjana, it was successively cowed by cocks of every colour, it is now a broken cock.

III. adv., with the afx. ŋge, so as to spoil for fighting purposes: honko ne sim dɔracɔrŋgeko melɔŋakjia, the

d̥orbed̥

boys have taken it to training fights so often that it is spoiled.

d̥orbed̥ ! d̥urbed̥ ! (Sad.; Or. *dorr-bē*) I., interjection, a call to sheep to make them come.

II. sbst., the same call: ne mindi *d̥orbed̥* ai̥n̥l̥d̥ei niraule̥na.

III. adj., with *kakāla*, the same call: *d̥orbed̥* kakāla ai̥m̥ked̥l̥ogee hijule̥na.

IV. trs., to call the sheep back: mindi̥na *d̥orbed̥*ia, kae ai̥m̥keda.

d̥orbed̥-q p.v., (1) imprsl., of that call, to be uttered: apisa *d̥orbed̥*jana.

(2) prsl., of sheep, to be called back: apisae *d̥orbed̥*le̥na enre enḁe ai̥m̥keda, the sheep did not hear until it was called back thrice.

***d̥ord̥otaga** I. sbst. There are three contrivances so called: (1) a pretty heavy piece of round wood, generally a piece of green branch, about 3½ ft. long, half broken and bent in the middle, so that the two halves form the sides of an isosceles triangle. It is put over the neck of bullocks out of working hours, in order to accustom them to the yoke: *taran isingka mente*. It does not prevent them from lying down whenever they like. It is often replaced by a *koronda*. (2) a piece of wood, 2-3 cubits long and 3-4" thick, hanging from the neck and trailing on the ground between the forelegs. It is used to prevent buffaloes from running about and butting other buffaloes. (3) syn. of *ṭaku*, a piece of wood, 1-2 cubits long and 3-4" thick tied in its middle and hanging from the neck so as to hamper the

dorr

legs of buffaloes, without trailing on the ground. The same in smaller size is used also for goats: *uri d̥ord̥otaga* hakataipe, tarane isingka-mente.

II. adj., a bullock, buffalo or goat with such a contrivance: miad̥ *d̥ord̥otaga* kera net̥e sen̥jana.

III. trs., (1) to make into such a contrivance: ne daru *d̥ord̥otaga*epe.

(2) to fit with such a contrivance: kera *d̥ord̥otagataipe*, purae nirbḁrae.

d̥ord̥otaga-q p.v., (1) to be made into such a contrivance. (2) to be

fitted with such a contrivance: ne uri *d̥ord̥otaga*ka, taran isingka-mente.

d̥orod̥-d̥orod̥ Nag. I. adj., with *eraq*, a growling scolding: *d̥orod̥-d̥orod̥* eraq ai̥m̥tee asadijana, he is tired of hearing all that grumbling. Also used as adj. noun: ne ho̥roq̄ *d̥orod̥d̥orod̥* k̄a hokaqtana.

II. trs., to grumble at smb.: *d̥orod̥-d̥orod̥*jiḁe.

III. intrs., to be in the habit of grumbling: *d̥orod̥d̥orod̥*tan̄ae.

d̥orod̥d̥orod̥-en rflx., to grumble: amin̄ā alom̄ *d̥orod̥d̥orod̥*ena.

d̥orod̥d̥orod̥-q p.v., to take the habit of grumbling: *d̥orod̥d̥orod̥*kan̄ae.

IV. adv., with or without the affs. *ge*, *tan*, modifying *eraq*.

dorr ! (Sad. Or.) I., interjection, a call to goats to make them come.

II. sbst., the same call: *dorr* ai̥m̥lere meromko hijua.

III. adj., with *kakāla*, the same call: *dorr* kakāla ai̥m̥jana.

IV. trs., to call back the goats: meromko̥na *d̥orred̥k̄oa*, mendo kako ai̥m̥keda.

dorrpo!opo!o

dorr-p p. v., (1) imprsl., of that call, to be uttered : *apisa dorrlena*, mendo merom kae aiumkeda. (2) prsl., of goats, to be called back : *meromko apisako dorrlena*.

dorrpo!opo!o I. subst., the sound of pounding hot puffed rice into *taben*, flattened rice : *dorrpo!opo!o aiumledei honko landabarajada*, the children having heard that sound, are laughing (in their joyful expectation).

II. adj., with *sari*, the same sound : *tabentanra dorrpo!opo!o sarim aiumakada ei ka?* Hast thou heard the sound of flattened rice being prepared?

III. trs., used by children only, to prepare into flattened rice : *ne babako dorrpo!opo!oca*.

dorrpo!opo!o-p p. v., of rice, to be treated so as to make that sound : *ataleaq lologe ruwulere taben dorrpo!opo!oca*, when flattened rice is being pounded while it is still hot from the puffing process, it makes this sound.

doro Has. **dodo** Nag. syn. of *gunga*, *gonqora*, *konqar* Nag. subst., *Luffa aegyptiaca*, Mill.; *Cucurbitaceae*, —a very large, herbaceous climber, generally cultivated, sometimes wild, with cordate, 5-lobed leaves and a clavate fruit, 5-12" long, distinctly 10-ribbed. The cooked young fruit is eaten, it is not as sweet as a *jinggi*, but slightly bitter.

dorobq Has. var. of **dodobq** Nag

dorbre var. of (1) **dhaqra**, (2) **dhorro**.

dorbsa, **dorsa** vars. of **dhařasa**.

dua

Dorae subst., name of a sept of the Mundas. See *kili*.

dosa, **dozna**, **dosomba**, **dosomra** vars. of **dhasa**.

dosora, **dosra** vars. of **dharasa**.

dosoba syn. of **dhasa**.

do!oh var. of **do!oh**.

dq-utu subst., used by little children only, a stew made of pulse.

dôe-dôe var. of **doëdoë**.

Dôesa subst., name of the Doisa country, N. W. of the Munda country. It is often mentioned in songs. Note the saying, in scoldings and jokes : *ama mu Dôesare turubakana*, thy nose reaches the Doisa country, i.e., thou art the only one who can perceive any smell just now.

dôesa-mû (Sad. *doursa*) subst., a long nose, a pointed nose, in contrd. to *nu!i*, a short nose, a low or flat tipped nose, and *cepe! mû*, a flat, low-bridged nose.

dua syn. of *kûpu*, I. subst., a small earthen vessel for oil, resembling in shape the porous jar for keeping water fresh, called *sorai* : *dûare sunum dultam*.

II. intrs., to make such a vessel : *ainamente apia dûame*.

dûa-p p. v., imprsl., of such vessels, to be made : *alemente ciminara dûaakana?* *apiale kajila*, how many small oil vessels have been made for us? We had ordered three.

dua I. adj., having one or both ears cut off : *dûa merom*, or *dûa lutur merom*. Also used as adj. noun : *nî okoëa dûa?*

II. trs., with *lutur* as d. o., to cut off an ear or the ears of a man or

animal : aĩnə merom okoəə bakĩree bololenə, luturko *duakja* ? In whose enclosure did my goat enter, so that they have cut off its ear ?

du-ə rfx. v., to cut off one's ear or let it be cut off : jā loro bira lutur-regeə huakĩree *duankae*, if a snake bites anyone in the ear, let that man have his ear cut off.

du-p-ua repr. v., to cut off each other's ears : luturdo kako *dupua*.

dua-ə p. v., to get one's ear cut off ne seta balu setaləə lupuakena, enamente luture *duaakana*, this dog has been bitten during a fight with a mad dog, that is why its ear has been cut off (as a preventive remedy).

du-n-ua vrb. n., (1) the extent to which an ear or ears are cut off : ne merom *duunako* *duakja* baran luturko rerəkja, they cut off at the root both ears of this goat ; *duunako* *duakedko* baba jomtan namjan merom miado kako sarəkja, they cut off the ears of the goats to such an extent that none caught grazing on the paddy escaped. (2) the act of cutting off the ears : *duunako* etəkəkko ; goəa haturen meromko mođ sirma liter-regeko *duacabajana*, they have taken the habit of cutting off the ears of the goats (caught trespassing) ; in one year all the goats of the village lost their ears.

dua-hesə (Sad. *durua pakair*, son *pakair*) sbst., *Ficus Benjamina*, Linn., var. *comosa*, Kurz., *Urticaceae*,—a large tree with drooping branches, a few aerial roots, acute leaves, 4-5" long, on petioles ½" long,

and a fruit 0.75" across. The Mundas eat the fruit. The milky juice of this tree is used against whitening of the cornea : baləhona međ pundĩre, *duahesəra* sosoə eragaə toalə milaəkəkko anjaəkko bar tipaleka, when a baby's eyes get white, they mix some of the milky juice of this tree with the mother's milk and instil about two drops of this mixture in its eyes.

duana var. of *dina*.

duana-duana, *ruana-ruana* imitative of the buzzing of any kind of flies flying rapidly round and round someone. Constructed like *deor-deor*.

duba Has. (Sad) *dubha* Nag. (Or.) I. sbst., a brass bowl with rounded bottom and convex sides, in cntrd. to *cipi*, a brass bowl with flat bottom and straight sides, either vertical or inclined, and *tara*, a brass plate. A larger kind, used to eat cooked rice, is called *mandi jom duba*. A smaller kind used to eat stew or curry, is called *utu jom duba* or *dubĩri* Has. *dubĩni* Nag.

II. trs., to make into such a bowl : tənətarako kasako *dubajada*, the Braziers make these bowls with the kind of brass called *kasa*.

duba (H. *dubnā*, Mt. *dūbané*, to submerge) I. sbst., an inundation by running water, in cntrd. to *dumbu*, a general term applied also to standing water : Badadisumre misamisa *duba* hobajaure sarimakoe tuleako men, they say that when there is an inundation in Bengal

dubað

dubi

the water sometimes lifts the roofs from the houses.

II. trs., of a flood to submerge entirely : betekane gamakeda hanehan loëonakoe *dubaidikeda*, it has rained very heavily, the flood has submerged the rice-fields far and wide (so that even the ridges can no more be seen).

duba-q p. v., to get submerged entirely by running water : loëonako *dubaqtana*.

du-n-uba vrb. n., the extent of inundation : tisiŋa bāri *dunubae* *dubakeda* gara japaŋa loëonak, miado kū lelqtana, to-day's flood has caused such an inundation that no rice-fields can be seen on the side of the river.

dubaqge adv., so as to submerge : loëonako *dubaqgee* bārikeda.

dubað (H. *dubānā*) I. sbst., (1) ruin : nekam bepārre maraŋa *dubaðrem* togoa, if thou trailest in that manner thou wilt be involved in utter ruin ; iliarkite ne hoŋo *dubaðe* namana, this man has incurred his ruin by drink. (2) loss of caste : jati *dubaðŋate* inilq jo.nnū hokaakana.

II. trs., (1) to destroy, to annihilate : Pormesor sobenā dane *dubaðea*. (2) to kill : ne birren silih tisiŋale *dubaðkīa*. (3) to ruin smb. : nea ale *dubað* sērām uŋuŋqtana, thou givest advice, or followest a line of conduct, which is bound to ruin us. (4) of spendthrifts or improvident people, to lose all, to get ruined : takae *dubaðkeda*, he spent and lost all his money

loëonae *dubaðkeda*, he sold or mortgaged all his fields. (5) to lose money : *juainunare api takae *dubaðkeda*, he lost 3 Rs. in playing at hazards. (6) to lose one's caste through one's own fault : ja'ir *dubaðkeda*.

dubað-u rlx. v., (1) to ruin oneself : ne hoŋo landiatee *dubaðutina*. (2) to lose one's caste through one's own fault.

du-p-ubað repr. v., (1) to ruin each other. (2) to cause the loss of each other's caste.

dubað-q p. v., (1) to get destroyed : musiaadin otedisum *dubaðoa*. (2) to get ruined : iliarkitee *dubaðjana*. (3) to get lost : urimeroinko *dubaðjana*, all my cattle and goats are gone ; māl kako omkeda, goŋa hatu *dubaðjana*, they did not pay their rent the whole village is lost ; jati *dubaðjana*.

dubaðqje adv., so as to get destroyed or ruined, so as to get lost : otesahan *dubaðqje* iliarkiree lōbojana, he is so addicted to drink as to waste all his property.

dubað-da, **da-dubað** sbst., a destructive flood.

dubi I. sbst., (1) the little knobbed peg which is caught between the big toe and the next for the purpose of holding a wooden sandal : kaŋure *dubi* kilaakana. (2) a door knob : nitanre saŋm nte duarre *dubi* lagið-tape put a knob which we may catch when we open the door. (3) the round bone head on the hip : hoŋokoreo jontukoreo *durire dū i menā*.

II. trs., (1) to make into a knob : ne daru ḍubiṁe. (2) to fit with a knob : ne kaṭṭu ḍubitam ; duar ḍubiṁe.

ḍubi-ḍ p. v., (1) of wood to be made into a knob : ne kurumbadaru kaṭṭukomente ḍubiḍka. (2) to get fitted with a knob.

ḍubi-jaṇ sbst., the knob of the hip-joint.

ḍubṭ-ḍubṭ (Sad. ḍabṭ) syn. of ḍeḍḍeḍḍ.

ḍubuḷ little used var. of ḍumbuḷ.

ḍubua-ḍubua Nag. syn. of ṭumbṭ-ṭumbṭ Has. the sound of a ḍulki drum without modulation or with modulation imperceptible owing to distance. Constructed like ḍhūḍāl-ḍhūḍāl.

ḍuḍ-ḍuḍ var. of ḍeḍḍeḍḍ.

ḍuḍka syn. of ḍeḍḍ.

ḍuḍmūṛi Nag. var. of ḍumḍuriḷ Has.

ḍuḍmūṛi Nag. sbst., *Butomopsis lanceolata*, Kunth. ; *Xyrideae*,—an annual erect herb of marshes and rice fields 7-8" high, with milky juice, radical lanceolate leaves and white flowers whorled on a scape longer than the leaves. When used as a potherb, this plant is called *baranduaṛṭ*.

ḍuḍmūṛi-tasaḍ sbst., *Spilanthes Acmella*, Linn. ; *Compositae*. See *bocolupuri*.

ḍuḍri, ḍuḍri-daru var. of ḍhudri.

ḍuḍubṭ (C.r. ḍoḍobṭ) I. adj., of things just peeping from the ground : ḍuḍubṭ nḍ.

II. intrs., to just peep from the ground : nḍ ḍuḍubṭana.

ḍuḍubṭ-n p. v., same meaning.

ḍuḍu-ḍuḍu imitative of the sound of the *nagera* drum as beaten very fast at a hunt. Constructed like *ḍuṛḍuṛ*.

ḍuḍuṛa ḍuṛa ḍuḍuṛa tā (four times) imitative description of the rhythm and sound of the ḍulki drum during an *ormaḡe* dance.

ḍuḍua-ḍuḍua var. of ḍeḍḍeḍḍeḍḍ.

ḍuḍuri, ḍuḍuri-daru var. of ḍhudri.

ḍuguḍugia I. sbst., a cupola-like tower : Kakhēṛa ḍuguḍugiare ḍako calaḍrakahjada, they raise up the water into the tower of Kankhe.

II. intrs., to build a cupola-like tower : baṇḡalare ciminuṛpe ḍuguḍugiacā ?

ḍuguḍugia-ḍ p. v., of a building, to be surmounted by a cupola-like tower : Khunṭira girjaoraṛa miadḡo ḍuguḍugianakana.

ḍugu-ḍugu, ḍuga-mugu, ḍugu mandu (Sad. ḍugmugia, gugmugia)

I. adj., cupola-shaped : ḍugumugu caṇḍal ; Khunṭira girjaoraṛa munḍukam ḍugumuguea. Also used as adj. noun : enḡ, miadḡ ḍugumuguko ḡḡjada, look, they are carrying a marriage dais.

II. trs., to make in the shape of a cupola : caṇḍal bēeleka kako ḍugu-mugukeda.

III. intrs., in the df. prst. ts., to be cupola-shaped : caṇḍal ḍugu-mugulana.

ḍuguḍugu-n, etc., p. v., to be made in the shape of a cupola : caṇḍal ḍugumuguka, āḡe alope baiṭa ; buraju ḍugumuguka, aloka cuṛu-cuṛu, let the tower be built cupola-

shaped, let it not be made into a point.

IV. adv., with or without the afxs. *ange, ge, ŋge, tan*, so as to look cupola-shaped: *hanē, caūdal dugu-mugutanko gojada*, look yonder, they are carrying a cupola-shaped marriage dais; *duba harubakare dugu-munguŋge leloa*, if you turn a brass bowl upside down, it looks like a cupola.

dugudūm-ūkūrū dumdum (four times) imitative description of one of the rhythms of the *nagera* drum during a *kurancifid* dance.

dugur, generally *dugur-dugur*, intrs., to run very fast with short steps: *dugurdugurjadae*. It is used (1) of short-legged birds, wag-tails, quails, partridges, chickens. (2) of short-legged or dwarf children, instead of *deberŋge*. (3) in songs, of short-legged grown-ups. N. B. With a pl. subj. they use *dogardugur*.

dugur-en, generally *dugurdugur-en* rflx. v., same meaning.

dugur with or without the afxs. *ange, ge, ŋge, tan, leka*; and *dugurdugur*, with or without the afxs. *ange, ge, ŋge, tan*, adv., modifying *nir*, same meaning.

dul syn. of *heola* and of *dobol* (partly) in the 2nd meaning of this word, trs., to mix some powder with water: *jojopaōla duitape*, prepare a stew of powdered tamarind leaves. *dui-ŋ* p. v., of a powder, to be mixed with water: *koŋolepaōla duiŋka*, *etā utu kā teardarioa*, let a stew of powdered *koŋole* leaves be made,

there is no time to prepare smth. else.

du-n-ni vrb. n., the quantity of powder mixed with water: *dunniŋko duiŋkeda*, *moŋ kalu paōla moŋ taōireko lagaōtada*, in one stew pot they threw a whole leaf-plateful of powdered leaves.

dul (Sad. *dunri*) (1) of a bird's plucked tail, syn. of *duipa*. (2) of broken horns, syn. of *burid* and *dunŋa*.

duid-duid var. of *dedded*.

dui-dui syn. of *dūrū, dūrū, dūrur-dūrur*. See the latter.

dul-dul, dul-dulu Nag. syn. of *cerema*.

dula-dula (Sad. *dung-dung*) I. subst., the sound of a small *nagera* drum, without modulation or with modulation imperceptible owing to distance, in contrd. to *girimgirim, gurumgurum* the sound of an ordinary *nagera* drum: *okoe nagerahone kirinakada? abuŋ hature duiŋduiŋ aŋumōtana*.

II. adj. with *sari*, same meaning: *duiŋduiŋ sari aŋumledci honko hunditabakana*, having heard the sound of a small *nagera*, the children gathered at once.

III. intrs., (1) to beat a small *nagera* drum: *okoe duiŋduiŋjada?* (2) of a small *nagera*, to sound: *etē, nagera duiŋduiŋtana*, listen, the *nagera* sounds.

IV. adv., with or without the afxs. *ange, ge, ŋge, tan*, also *duiŋ'eka* modifying *sari* or *rā*: *nagerahon duiŋduiŋtan saritana. duiŋken duiŋken* adv., same as

preceding, but with interruptions.

duir Nag. (II. *dur*, a rope) I. sbst.; occurs in the cpd. *baɽāxi-duir*, a fishing line.

II. trs., to use as a fishing line : *lumamsutam duireme*.

duir-q p. v., to be used as a fishing line.

duka syn. of *debg*.

duki I. sbst., urine : *duki soantana*, there is a smell of urine : Note the saying : *ne hoɽoɽa duki ka taromoa*, the urine of this man cannot be stepped over, i.e., he speaks very forcibly when he quarrels.

N. B. This word is considered somewhat vulgar and is therefore generally replaced by the cpd. *racada*, outdoor water.

II. adj., with *lija*, clothes smelling of urine : *ne duki lija ko sobod-tape*.

III. trs., to urinate on to smb. : *hebeakanj dukikina*, the child astride on my haunch, has made me wet.

IV. intrs., to urinate : *dukikeda*.

duki-n rflx. v., to urinate on to oneself : *kaɽa mataɽei dakinjana*, enamente *kae sondorojana*, having hit his foot with his axe, he urinated on to the wound, that is why it did not fester.

duki-q p. v., to be made wet with urine, to be urinated on.

du-n-uki vrb. n., (1) the amount of urinating : *uriko dunukiko dukikeda*, *goɽa goɽa losodgiɽijana*, the cattle have urinated so much in the cowshed, that it is reduced to mud all over. (2) the water made : *nea*

okoɽa dunuki ?

V. adv., with the enclitic *ge*, modifying *soan*, to smell of urine : *lija ko dukige soantana*.

duki-cura sbst., a herb about 4" high, with a small, round, white, sweet tuber and small, cordate leaves, $\frac{1}{2}$ " long, in a rosette. The tuber is eaten raw, but whosoever indulges much in it, makes water in bed.

duki-cura I. adj., generally with *hon*, a child wetting its clothes at night. N. B. The Munlas sleep in their clothes, generally on a mat. Also used as adj. noun.

II. intrs., to wet one's clothes at night : *dukicurakedae*.

dukicura-n rflx. v., same meaning : *dukicuranjanae*. N. B. The polite way of saying that smb. is subject to this infirmity, is : *ne hon nida dae goa*, this child carries water at night.

duki-jorobor syn. of *dukicura*.

duki-lumen vulgar and impolite syn. of *cabanamen*.

duki-poɽom I. syn. of *dukicura*, but the adj. noun is also used in scoldings or quarrels as an insult to people who by no means suffer from the infirmity in question.

II. adv., with or without the affs. *ge*, *oge*, *o'eka*, (1) excessively : *duki-poɽom da gamakeda* ; *dukipoɽomge iliko nukeda* ; *ne merom dukipoɽomge jombuɽia* : *dukipoɽomolekako landakeda*. (2) in a very displeasing manner : *dukipoɽome rikantana*.

duki-rika trs., to cause to urinate. Occurs in the saying : *hukum kape*

diki-tār

manatiaredo apum dukirikapea, if you do not obey, your father will punish you.

dukirika-ŋ p. v., occurs in the same saying: hukum kape manatiaredope dukirikaoa.

diki-tār trs., occurs instead of dukirika in the same saying.

duki-tebā trs., to reach with one's urine. Occurs in the saying: ne hōro sirmaren ipilkoe dukitebākoa, this man is very forcible in his scoldings and quarrels.

duku var. of dhukū.

dula var. of dhula.

dul-dul var. of dhuldhul.

duli (See dildil) syn. of lete, adj., with kuri, a long-bellied (hoto, olāy-akan) girl, aged 6 to 15, in entrd, to dolka, dōrka, said of boys. Also used as adj. noun.

dull (T. tulī, a drop) sbst., the little dome formed on the surface of water by a drop falling on it.

dull var. of dhuli.

dulki var. of dhulki.

dulu Has. syn. of dunduli Nag. sbst., a species of Odonate, Dragon-Fly, a trifle smaller than the one called mara tulabulu and more restless in its flight. It is about 2" long, and its body is red or light or dark brown. It is seen the whole year round, but appears in great numbers at the beginning of the rainy season: dulusko purageko jala-tinatana, dā cimad hijua, the dragon-flies are soaring about very much, rain is probably coming.

dulu Naz. syn. of kūi Has. I. sbst., a small leaf spoon, used to eat

dumara

food that is too liquid or is still too hot for the fingers: dulusē dāe nūtana, he drinks water by means of a leaf spoon.

II. trs., to turn a leaf into such a spoon: ne sakamko dulusime, lolo dabu nūitea, make leaf spoons with these leaves so that we may drink hot water.

dulu-ŋŋ p. v., of leaves, to be made into such spoons: sarjomsakam dulusakana.

dulura-dulura var. of dalaqdulura, but used when there is question of one child only.

dumara I. adj., syn. of dumba, with laq, bread or cake made in the form of a ball by compression in the hand.

II. trs., (1) syn. of dumba, to make into the form of a ball. (2) syn. of cipudumara, to compress or crumple up in the hollow of one's hand: ne holon dumarakeate lademe, having compressed this dough in thy hand, bake it. (3) syn. of kucadumara, to gather twine into a ball: ne baēar dumaratam.

duman-er reflex. v., syn. of dumba, (1) to cluster together in a ball: ne kotore niliko dumarajana. (2) of men and certain animals, to lie huddled up: setahon dumarajana.

dumara-ŋ p. v., (1) syn. of dumbagg, to get made into the form of a ball; to become lumpy, to gather into a lump: mandi modre dumarakana. (2) syn. of cipudumara, to be shaped in the form of a ball by compression in the hollow of one hand: ne holon dumaraka. (3) syn.

dumba

dumbu[-goë]

of *kucadumara*, of twine, to be gathered into a ball.

III. adv., with the affs. *ange* or *ge*, (also *dumarduma*, with a pl. meaning), (1) in the form of a ball, in a cluster: *bindiram jutidjanlogge dumarangee rikana*, a spider, as soon as one touches it, huddles itself up into a ball; *hañko dumardumarko hundiakada*, the red ants have gathered in clusters. (2) in the form of a ball made by compression in one hand: *dumardumarko ladkeda*, they have made cakes, compressing the dough in the hand. (3) with incurved spikes: *kode dumardumara goleakana*.

IV. Occurs also as 2nd member of cpd. prds.: *cipuduma*, to make in the form of a ball by compressing in the hollow of one hand, *hambuduma*, to carry pressing against one's chest, smth. bundled up, v. g., a cloth, straw, *kucaduma*, to gather twine into a ball, and in the rflx. v., to lie huddled up.

dumba, demba, dimba (Sad. *dembā*; Or. *demba'ā*) syn. of *dumara* in everything.

dum-bagel, dum-bagul var. of *dhumbagel*.

dumba-kode subst., a form of Eleusine Coracana, Gaertn.; Gramineae, of which the whorled spikes are incurved.

dumba-lad subst., a cake made in the form of a ball by compression in the hand.

dumbu Nag. I. subst., a ball or balls of *kode* cake cooked in a stew of pulses or in water.

II. trs. and intrs., to make or eat cooked balls of *kode* cake: *cikanapo jomla? dumberale*.

dumbu (H. *dubnā*) I. adj., submerged and lying at the bottom: *miad dumbu hoṛo goṛakanateko uruṛija*.

II. trs., to cause to sink to the bottom of the water: *ne hon da buratanre dūṛire caṭui dumberkeda*, this girl when dipping her pot in the village spring to draw water, let it go to the bottom.

III. intrs., to be immersed: *bandare da diṛṛotana, atomra loṛonako dumberitana*, there is a sheet of water in the bund, the fields on its side are submerged.

dumber-n rflx. v., syn. of *umunen*, to dive: *marbu dumberina, okoe pura da bitarbu taṛindaṛia?* Come let us dive and see who can remain longest under water?

dumber-g p. v., to sink to the bottom *iniṛa caṭu dūṛiro dumberjana*: *taramara maḍsoṭako dare dōlere dumberioa enado jati mena soṭa*, some bamboo sticks when put in water sink to the bottom, those are sticks with magical powers.

dumbu[-goë] trs., to kill by drowning: *Itiren miad hoṛo kuṛitae iṛirre udurliṛi dumberigoṛkia*, a man of Iti drowned his wife by pushing her into a pit of deep water.

dumberigoṛ-n rflx. v., to drown oneself: *miad buṛia najomko sabinia menea tōraṛarkedci iṛirree dumberigoṛjana*, an old woman seeing that they were going to catch her for being a witch, drowned herself in a

dum-dum

dumdurj

pit of deep water.

dumbuigoë-q, *dumbuigoj-q*, to get drowned : Murudren daagra Burumabandare kerare deakano taikena, korado banda tala jaked aderkiçii umunbagekja, entee *dumbuigoçjana*, in the Buruma bund a young man of Murud was sitting on the back of his buffalo, but the buffalo took him to the middle of the bund and abandoned him in deep water, where he got drowned.

dum-dum (Sad. *dumduma*) (1) syn. of *dundhu*. (2) fig., used as follows : I. abs. n., peevishness : ne horo *dumdum* lelte kupulq kũ sukujadlea, seeing his peevishness we feel no pleasure in our visit.

II. adj., with *horo*, a person with a peevish character : nĩ beçekan *dumdum* horo. Also used as adj. noun : he *dumdum*, jagarkore kaci baioa ? Ile thou peevish man, canst thou not take part in the conversation ?

III. intrs., used generally in the pf. past *dumdumakada*, referring to actual peevishness, or in the contracted form of the same *dumdumaka*, which, like the static prst. *dumdumta*, indicates the habit ; also in the df. prst. *dumdumtana*, referring according to circumstances to the habit or to actual peevishness. (1) syn. of *komkom*, *lumamleka komkom*, *mokomoko* to be peevishly, gloomily silent and idle, to be morose, to be in the dumps : ne horo janaöre nekagee *dumdumtana* ; soben dipliĩ *dumdumaka*. (2) syn. of *mitimiti*, not to answer when spoken to and

not to move when asked to do smth. : *jānājetana acujancim dumdumta*, ena cikan kaji ? When I ask thee to do smth., thou dost not move, what does it mean ? *dumdumakadi* acujairce hapena, when one asks an actually peevish man to do smth. he says nothing and does not move. (3) syn. of *kqkq*, to keep silent in a gathering or a panchayat, because one distrusts one's own ability. (4) syn. of *lomkoq*, *comecom*, to mope, to sulk. (5) syn. of *lomlom*, to sulk angrily. (6) to keep a gloomy silence, because one is downhearted.

dumdum-en rflx. v., to be actually peevish, gloomy, etc. : cinamente aminare *dumdumentana* ?

dumdum-q p. v., to become of a peevish disposition : korado cārbārtana, kuři *dumdumjana*, the husband is a pleasant fellow, but his wife is morose.

IV. adv., with or without the affxs. *ange*, *ge*, *qge tan*, peevishly : kupul eman hijuakanre *dumdum* alom taina, do not be surly when thou receivest a visit of relatives or other people ; *dumdumtanem* dubakana.

dumdurj Has. *dudmūrj* Nag. I. sbst., small and spherical or oval things : *durjaromko dumdurjre* hisaboa, the eggs of the Indian bustard-quail are counted among the things small and globular or oval. II. adj., small and spherical or oval : *janumjaromjō dumdurjgea*. Occurs also in tales as adj. noun applied to the fruit of *janumjarom*.

III. trs., to shape small and globular : *taramara bera canābreko*

dumken

dunda

dumduřia, they fit a small ball to the end of the two branches of some wristlets.

dumduři-q p. v., to get shaped into a small ball: *kardani tarasa tundura dumduřiakana*, the ornamental red string called *kardani* ends on one side with a small ball (which passes through a loop at the other end).

IV. adv., with the afxs. *ange*, *ge*, *oge*, in the shape of a small ball: *bakarkurid dumduřiangē jōoa*, the Indian plum tree has small, globular fruits; *dumduřige baiime*.

dumken var. of *dumken*.

dumku Has. **duaku** Nag. I. sbst., a deep pool only a few cubits long and broad: *miad dumkule arela*.

II. intrs., (1) prsl., of water, to make a small but deep pool: *surur-dage netae dumkukela*. (2) imprsl., of a small deep pool, to be made by the water: *māřimāřite neta dumkutan*.

dumku-u, *duaku-u*, p. v., imprsl., same meaning: *tembege taikena, ne sirma dumkujana*.

dumku-dumku, **duaku-duaku**

I. adj., of water, with deep pits: *banda dumkudumkugea, da ikirakada*, there are deep pits in the bund, they have been formed by the water.

II. adv., with the enclitic *ge*, so as to produce small, deep pools: *da banda dumkudumkugee ikirakada*, the water has made deep pits in the bund.

dumku of fruits, mushrooms and animals, mostly of cattle, I. abs. n., the quality of being short and thick, roundish: *ne gair dumkui lete*

mucuri urilekako atkarlia, seeing how short and thick this cow is, they thought it was one of the small kind of cattle.

II. adj., also in the reduplicated form, short and thick, roundish: *ape kirinakai uri dumkuidumkugea*, the bullock you bought is short and thick.

dumkui-q p. v., also in the reduplicated form, to grow short and thick: *okooko darura ulido dumkuion*, *taramara darurado jilinaoa*, the fruits of some mango trees are roundish, those of others are oblong.

III. adv., with the afxs. *ge*, *ange*, also in the reduplicated form with or without the same afxs., so that the fruit or animals become short and thick.

dunda (II. *dūndā*, a bullock with only one horn; *tundā*, handless) I. adj., shortened, with an end broken off: *dunda pahal*, a ploughshare with the tip broken off; *dunda burdulu*, a flying white-ant which has shed its wings; *dunda katu*, a knife without handle or with the tip of the blade gone; *dunda baiisi*, a buffalo cow which has lost its horns; *dunda* (diminutive of *duipa*) *sim*, a fowl with tail partly plucked out; *dunda* (diminutive of *buridakan*) *dirin*, a broken horn of which at least a stump remains. Also used as adj. noun: *dunda harantaipe*, drive the hornless one this way; *ne dunda bara idiaipe, bairurataka*, take this broken ploughshare to the blacksmith, let him repair it; *dirin macomtaa, dundare ub toltaipe*, then

ḍunda

ḍundhu

Lorn bleeds, tie some hair over the place where it is broken.

Note the saying: *ḍunda* burdulule-kaben rikantana, used when one follows another wherever he goes, neglecting his own work, especially when one neglects his work to run after his truant wife.

II. trs., to cut or break off the top, tip or point of smth.: en urj ūṭuba, dirirabu *ḍundaia*, that bullock is in the habit of butting, let us cut off the points of its horns.

ḍunda-n rlx. v., (1) of cattle, to break their horns: upuṭuṭe ne keṛa dirirae *ḍundanjana*. (2) of flying white-ants, to shed their wings: burduluko *ḍundana*.

ḍunda-g p. v., (1) to have the tip, top or point broken off: en keṛa dirirae *ḍundaakana*. (2) of men, to lose a whole hand or foot: tīl *ḍundaakana*. To denote the loss of fingers or toes they use *ṭunṭa*.

ḍu-n-unda vrb. n., the extent to which tips or points are broken off: *ḍun-undae ḍundajana*, musitarage baran dirira senojana, both its horns were lost in one day.

III. adv., with the afx. *oge*, so as to get the tip broken off, so as to lose its horns: dirira *ḍundagee* upuṭubjana.

ḍunda I. trs.: to half exhaust the quantity of standing water, especially by baling it out, in cntrd. to *anjed*, to dry up altogether, to exhaust entirely: *dobale ḍundakeda*.

II. intrs., of standing water, to become half exhausted: banda haakana, māṛimāṛite *ḍundatana*, there is a

breach in the weir, half the water flows off little by little.

ḍunda-gg p. v., to get half baled out, to get or become half exhausted: kûā *ḍundajana*.

III. adv., with the afx *oge*, so that the water gets reduced by half: *ḍundagee* arglepe, enāto ruṛunpe, first bale out half the water, and then take a rest.

ḍundaḍ var. of *ḍhundḍ*.

ḍundhu, *ḍunṭhu* Nag. *ḍundu* Has.

(II. *ḍhundh*, haziness) 1^o syn. of *ḍabaḍaba*, *ḍabaḍabaḍ*, *ḍabaḍ*, *ḍabaraḍ*, *ḍobḍob*, *ḍumḍum*, *jodjod*, *judjud*, I. slst., a cloudy veil overcasting the sky, uniform and seemingly motionless: rimbilra *ḍundhu* hočote ciriaḍjana, the veil of clouds has been torn asunder by the wind.

II. adj., with *hulaa*, a day on which the sky is overcast with a cloudy veil: *ḍundhu* hulaa miad merom tuū jomkja, on a day when the sky was overcast the jackal devoured a goat. Also used as adj. noun: *ḍundhure* tuū, ramsiar ad kula meromuriko jommente kûko aeana, when the sky is overcast, jackals, hyenas, leopards and tigers are very intent on devouring goats or cattle.

III. trs., in the idiom: *tisinalo api māo ḍund hujaḍbua*, it is the third day that we have an overcast sky.

IV. intrs., in the idioms: *tisinae ḍundhutana* (or *ḍundhuakada*), to-day the sky is overcast.

ḍundhu-u p. v., (1) of the sky, to become overcast: sirma *ḍundhua-kana*. (2) of a cloudy veil, to be

dunḍi

formed : rimbil *dunḍhuakana*.

du-n-unḍhu vrb. n., the number of days on which the sky is overcast : *dununḍhuṛi dunḍhukeda goṭa canduro gel māleka siragi lellona*, the sky was overcast so often that in whole month the sun shone only for some ten days.

2^o sometimes, syn. of *jurunḍu*, which connotes drizzle.

dunḍi (Sad. ; Or. *doude*) I. subst., (1) one hind leg of a slain animal, when it is sundered from the other. (2) the two hind legs when they form one whole cut from the trunk at the waist. *Tara dunḍi* has always the first meaning. In all other phrases the context must decide the meaning. But *baran dunḍi* and *miaḍ dunḍi* mean generally both hind legs of one animal, and *baria dunḍi* both hind legs of two animals : *cêrêurîre miaḍ dunḍi namoa*, *gogonouare baria*, the family of the bride takes away to its own village, two hind legs when they go to consult the omens, and four hind-legs when they go to receive the marriage price.

*Note the superstition : *cêrêurî, bala, kâre arandira dunḍi phūgn-candū omotanre, jū hurialeka jilu dunḍiā'e rēruar lagatina kâredo scndera oaloe, okooko haturedo begar phāgucandūreoko enkaea*, when the hind legs of the goat are handed over to the family of the bride before their departure after their visit to consult the omens, or after the betrothal, and when the hind legs of the goat are handed over to

dunḍiḍ

the bridegroom's family after the marriage, if this happens to take place in the month of *phāgu*, it is necessary to pick or steal some little piece of the meat, otherwise there will be a bad spell over the hunt (until this spell is removed by a special ceremony). In some villages they act like this even outside of the month of *phāgu*. The ceremony to remove this spell comprises the sacrifice of a fowl and the cooking and eating of fruit of *Ficus glomerata*. Whilst this is being prepared and eaten, it must be called *hara meat*.

II. trs., to sunder the hind legs from the trunk at the waist : *merom dunḍipe, taēomtee gedōka*, cut off the hind quarters of the goat, let the rest be cut up in small pieces afterwards. Note the sentence : *kula birre miaḍ hoṛoe dunḍikīa*, the tiger in the forest has left uneaten one leg or the two legs of a man.

dunḍi-o p. v., to cut asunder at the waist : *merom bāri dunḍiōka sukari-do gedcabaipo*.

du-n-unḍi vrb. n., the extent to which animals are cut asunder at the waist : *Domko cokeko dununḍiko dunḍikedkoa moḍ kalulekado hoṛo partedko idikeda*, the Doms have cut off the hind legs of so many frogs, that each man went away with about a leaf-plateful.

dunḍiḍ, dunḍiḍ-saṛaga subst., side-tubers of turmeric which are not sessile, but grow at the end of fibrous roots.

dunḍiḍ-bḍ

dunḍu

dunḍiḍ-ḡ p. v., imprsl., of such side-tubers, to grow : ne buṭare kūḥ *dunḍiḍlena*, many side-tubers had grown on this plant.

dunḍiḍ-bḍ, *bḍ-dunḍiḍ* sbst., the central fleshy root from which start, in certain species of turmeric plants, the tuber-bearing fibrous roots.

dunḍiḍ-saṇa sbst., (1) stalked tubers of turmeric. (2) the three kinds of turmeric plants growing such tubers : (a) *Curcuma reclinata*, Roxb.; Scitamineae, — a smallish herb, with leaves only 6-8" long and no sessile but only stalked, subglobose tubers. It flowers at the end of the rainy season and is found only in Singbhum. (b) *Curcuma rubescens*, Roxb., — a large herb with leaves 1-5' long and pearly white sessile and stalked tubers. The last are oblong. It flowers at the end of the hot season, before its leaves appear. (c) *Curcuma Amada*, Roxb., — a large herb with leaves 2-3 feet long and pale yellow tubers both sessile and stalked, the latter oblong. It flowers in the middle of the rainy season. The tubers are eaten raw. At the time of digging them they may not be called *dunḍiḍsaṇa* : it is believed that they would turn bitter; therefore they are called, at least then, *kōṣaḍsaṇa* or *keṣaḍsaṇa*. A crystallized extract from the stalked tubers, is sold in the shops under the name of *paṛo*, and used medicinally.

dunḍu, *dunḍu-bḍ* (Or. *ḍonḍo*) sbst., the Checkered Snake, *Tropi-*

donotus quincunciatus, Schlegel, a common, amphibious snake growing to a length of 4'. The ground colour of this snake is olive-brown, sometimes bright yellow. There are six alternating rows of square black spots on the back. The belly is cream-coloured, with black margins. Individuals more terrestrial in their habits, are generally less bright in colour than those keeping more to the water.

dunḍu I. adj., with *manḍi*, (1) rice together with the water in which it has been cooked. (2) a meal (seems to imply a certain want of preparation), just a baro meal. Also used as adj., noun in both meanings : *gogoko kako setarakana ? dunḍudo ?* Have the carriers not arrived yet ? What then about thy meal ?

II. trs., (1) with *manḍi* expressed or understood, to have water in the rice after cooking. *dunḍukedan cim rukarakeda ?* (2) to prepare as a meal : *bar ṭeḍa caṇli dunḍuṭpe.*

dunḍu-ḡḡ p. v., (1) of rice, to be left in the water in which it has been cooked : *dunḍugoa ci rukaraoa ?* (2) to be prepared as a meal : *ṭisira bar ṭeḍa caṇli dunḍugoka.*

du-n-unḍu vrb. n., (1) the extent to which rice is cooked : *dununḍuṭ dunḍukeda, barsiare enaṇle jom-cabatada, she cooked so much rice that it took two days to eat.* (2) the extent to which water is kept in the cooked rice : *dununḍuṭ dunḍukeda lūtanro gāṇṭio kū*

gāñṭinamoā, she has left so much water in the rice, that in stirring with the ladle, the rice is not felt. (3) the rice one has cooked, the rice in which one has left water after cooking : nea okoḍḍa *ḍunundḍu* ? Who has prepared this rice ?

ḍunḍute adv., with *jom*, to eat rice with water left in it : ale *ḍunḍute* jeṭesinagile jomtana, in summer we eat our rice with the water in which it has been cooked.

ḍunḍukaḍ (Sad. *ḍunḍkaek*) syn. of *ḍurkaḍ* intrs., of houses only, to burn : oṛṇ *ḍunḍukaḍtana*.

ḍunḍukaḍ-ḍ p. v., of houses, to begin to burn.

ḍunḍula, *munḍula* (Sad. *ḍunḍula*, H. *ḍunḍā*, a bullock with only one horn) syn. of *hurkunda*, *guṛra*, I., adj., without a top-knot, whether the hair be clean shaven, close cropped, or only a few inches long : *ḍunḍula* bḡ. Also used as adj. noun : miad *ḍunḍula* hijutana ; miad *ḍunḍula* bḡ hijutana.

II. trs., to shave smb.'s hair, or crop it close, or cut it rather short, without leaving a top-knot : *ḍunḍulakjako*.

ḍunḍula-n rflx. v., to let one's hair be shaved or cut as described *ḍunḍulanam* cim asulea ? Wilt thou have thy hair cropped without a top-knot, or art thou going to let it grow ?

ḍu-p-unḍula repr. v., to shave or cut each other's hair as described *ḍupunḍulaben*, barankinako sikutaḍ-bena, cut each other's hair short

you are both infested with lice.

ḍu-n-unḍula vrh. n., (1) the amount of shaving or cropping as described : *ḍunundulako* ḍunḍulanjana, goṭa haturen daṇagrakore miḍ hoṛo jaked supidakadi baagaia, so many young men of the village had their hair shaved or cropped, that there is not one left with a chignon. (2) the result of such a shaving or cropping : misa *ḍunundulalo* hararuajana, the hair, once close cropped, has now grown long again.

ḍunḍuli feminine of the preceding and constructed in the same manner.

ḍunḍuli Nag. syn. of *ḍuly* Has.

ḍunḍulu Nag. (Or. *ḍenḍle* newly born) syn. of *cokederc*, a tadpole.

ḍunḍhu var. of *ḍunḍhu*.

ḍunṭi (Sad. *ḍūṭi*) sbst., a bag-shaped basket for holding the fish caught in fishing. It is made of bamboo lamellae and is represented on Pl. X, fig. 3. The bottom is long without appreciable width. In Has. this narrow bottom ends in a sharp angle at both ends. The basket is from 9" to 12" broad and nearly as deep.

ḍun-bagelḡ, *ḍun-bagulḡ* p. v., imprsl., of a hollow sound, to be produced by one stroke : netaiṇ koṛamlā, *ḍunbagellena*, ṭaka cimad topaakana, I gave a stroke here, it sounded hollow, maybe there is a hidden treasure. (2) sometimes var. of *ḍhumbagelḡ*.

ḍunḍun (Or. *ḍungḍungyā*) syn. of *biṇhai*.

ḍunḍun sbst., name of a sept of the Mundas. See *kili*.

ḍuṇḍuṇ (Sad.; H. *ḍuṇḡa*, deep) I. subst., the sound produced by beating the outside of smth. hollow : *aṭala-kan sereṇa cetanre senbaṭalere purasa ḍuṇḍuṇ aḷumoa*, a hollow sound is often heard when one walks over layers of rock.

II. adj., with *sarī*, same meaning.

III. intrs., imprsl., to make a hollow sound when knocked.

ḍuṇḍuṇ-ḡ p. v., imprsl., same meaning : *bāṇḍare ṭaka topaakanta koṭḡlere ḍuṇḍuṇoa*, if one beat with a stick a spot where money lies buried in an earthen pot, a hollow sound is produced.

IV. adv., with or without the affs. *ge*, *tan*, modifying *sarī*, to sound hollow during a succession of strokes.

ḍuṇkenḍuṇken adv., same meaning, with interruptions.

ḍuṇken adv., (1) same meaning, but only once. (2) sometimes var. of *ḍhumken*.

ḍuṇḡa syn. of *ḍhula*, *ḍula*, *jurlaṇ*, cfr. *ṭiuli* and *jumaṇ*, trs., (1) to carry smth. hanging from one's hand or shoulder, or from the ends of a carrying pole, but not by means of a *sikuar*, in which case the prd. *ḡḡ* is invariably used. (2) to lift up a child so as to enable it to catch hold of a branch and hang on to it : *honko ḍuṇḡakṭa kotore*.

ḍuṇḡa-n rflx. v., to hang on to smth. with the hands or claws : *mara ḍuṇḡanbeniṇ ḡoidibena*, come, you two hang on with your hands to my carrying pole and I shall carry you;

barduliko singibuṇa darure ḍuṇḡa-kanko taṇa, flying-foxes hang on with their claws to the trees from morning till night.

ḍuṇḡa-ḡ p. v., to be carried hanging from the hand, the shoulder or the end of a pole, but not by means of a *sikuar* : *tumba samage ḍuṇḡa-kana*, jetanaṇ banao, the bottle-gourd is carried uselessly, there is not a drop of water in it.

ḍuṇḡa-aṇḡun rflx. v., to come down holding on to smth. which does not remain straight and motionless, v. g., a rope, the branch of a tree, a hanging pole.

ḍuṇḡa-rakaben rflx. v., to climb up smth. which does not remain straight and motionless.

ḍuṇḡi (Sad. Or.) subst., (1) the weaver's shuttle : *perāṭko ḍuṇḡite sutamko sōra*, weavers send the thread flying by means of a shuttle. (2) a roof gutter or water channel made of a bamboo split in the middle and freed of its nodal partitions.

Note the riddle : *kaṭea paromjana , poṭa ratamjana*, the rat went past, its intestines are caught in the trap. The answer is : the weaver's shuttle.

ḍuṇḡuri (Or. *ṭuṇḡrī*, a mound ; Mt. *dongar*) subst., (1) Nag. syn. of *guli*, a small or large marble of stone or dried clay. (2) Ho, a hill.

ḍuṇḡuri-inuṇ I. subst., the play at marbles.

II. intrs., to play at marbles.

ḍuṇku Nag. var. of *ḍumku* Has.

ḍuraku-ḍuraku Nag. var. of *ḍum-kuḍumku*.

ḍur I. abst., the Indian Bustard Quail, *Turnix taigoo*. Its call is a long continued purr or roll. The same name with a specification is given to (1) *lapaḍḍur*, *lupḍḍur*, or *lupḍḍur*. (2) *kaṛḍḍur*. (3) *tiril-ḍur*. (4) *huṛḍḍur*.

II. intrs., of the cobra, the rat-snake and the *jara* snake, to call like a bustard quail: *paṇḍubina luduludutane ḍurjāda*, *maran ḍajḍa hijua*, the cobra calls with a deep, long-drawn rolling sound, maybe we will get heavy rain.

ḍuraḍ-ḍur-ḍḍ, **ḍural-ḍural**, **ruaḍ-ruaḍ** Has. **ḍurul-ḍurul** Nag. (Sad. *ḍrui-ḍrui*. In Kh. *ruṛ ruṛ* is the cry to call pigs to the evening feed) I. abst., a cry to buffaloes for calling them from afar: *ruaḍruaḍ aṣumḡtana*, *oko hoṛo keṛae ṛaitana*? The cry *ruaḍ! ruaḍ!* is heard, what man is calling out to a buffalo? II. adj., with *kakāla*, the same call. III. trs., to call a buffalo from afar: *keṛa ruaḍruaḍlīme*.

IV. intrs., to utter that call: *apisaḥ ruaḍruaḍlḡ*.

ḍuraḍḍurad-en, etc., rfx. v., to utter that call: *enarūteḥ ruaḍruadentana*, *enreo keṛa kae hijutana*, he is calling for a long while already, but the buffalo does not come.

ḍuraḍḍurad-ḡ etc., p. v., (1) prsl., of a buffalo, to be called from afar: *en keṛa ruaḍruadḡka*. (2) imprsl., of that call, to be shouted: *apisa ruaḍruaḍlenu*.

V. adv., with the afx. *lan*: *ruaḍ-*

ruaḍlane kakāljada.

ḍur-bagel, **ḍur-bagul** trs., (1) to throw a small stone into water: *diriḍ ḍurbagellḡ*. (2) to hit the water with a small stone: *ḍae ḍurbagellḡ*, *ḍobae ḍurbagellḡ*.

ḍurbagel-ḡ p. v., (1) of a small stone, to be thrown into the water: *diri ḍurbagellena*. (2) of water, to be hit with a small stone: *ḍa* (or *ḍoba*) *ḍurbagellena*.

ḍurbeḍ var. of *ḍorbeḍ*.

ḍur-ḍur var. of *ḍarḍur* (of things plumping into the water, not of storms).

ḍuri Has. (II. *dhurī*, axle) syn. of *pilhi* Nag. subst., the hip, i.e., the joint or the surface over it, in men, animals and birds. The corresponding part on the shoulder of animals is called *cāṛi* Has. or *caṛna* Nag. The flesh over the shoulderblade of men is called *sapi*, and the shoulderblade *sapijaṛ*. The depression near the hip-joint, in men, is called *ḷeḷeṛ-ḡaṣṇpundḡ*; in bullocks it is called *capal*: *aṣṇḡ urḡ ḍuriḍ patubjana*, my bullock has dislocated its hip; *ḍuriree gaḍakana*, he has a sore on the hip.

ḍuri-ḡ p. v., to have a hip: *haiko kako ḍuriakana*.

***ḍuria** (Sad. *ḍuriar*) subst., a tassel or small tuft of wool or silk, dyed red, which little girls attach to their *naca*, i.e., to a thin plait of hair, about three cubits long, which even married women gather up and mix with the hair of their chignon. It serves the same purpose as false hair in other countries, but it is not

really false hair, since a Munda woman never twists into her *naca* any other than her own hair, which, when it is torn out by the comb, is carefully put by for this purpose: *duriado jugiko baila*, these red tassels are made by the Jugis or wool weavers; *kurihonko langan urug-gire, duria, nakj, hatahon, tupahon, hisir, mundam, sakom, naage kirikekte, horareko bongata*, when the girls expel paralysis, they sacrifice to the spirits a tassel, a comb, a small winnowing basket, a small square basket, a necklace, a ring and a bracelet, all newly bought, abandoning them on the road.

II. trs., to adorn with a red tassel: *naca duriakeda*.

III. intrs., to make a red tassel of some materials: *cinarako duria-jada?*

duria-n rflx. v., to adorn one's false hair with a red tassel: *durian-janae*.

duria-p p. v., (1) prsl., of the plait of false hair, to be adorned with a tassel: *ama naca ka duriaakana*. (2) imprsl., of a tassel, to be made of some material: *cinaru duriaqlana?*

duria-lija, duria-sari (H. *doriya*) sbst., a woman's waist cloth made of striped or checked muslin. Such a cloth is never worn by Munda women.

duria-naca sbst., a string of false hair adorned with a red tassel.

duri-jara sbst., the hip-joint, in entrd. to *bulujara*, the femur.

duri-jilu sbst., the upper end of a hind leg.

darken adv., with *kuril, dunil*, imitative of the sound of a small animal or a small stone plumping once in the water: *darkene uilena*.

darken-darken adv., syn. of *dardartan*.

dur-kula sbst., a small kind of leopard. Note the saying: *durkula mukuriregee hua*, the smallest kind of leopard bites men in the knee, i.e., considerable effects often arise from seemingly small causes, v. g., (1) not to mind small faults causes one to fall into grievous faults; (2) even a man of little consequence may sometimes do much harm, v. g., by his testimony; (3) an unforeseen statement may be unanswerable.

duru, duru-duru, duru-dupu, duru, duru-dupu, duru-duru I. adj., of crops, thatch grass, women, stunted, dwarf, in entrd. to *debo* and syns., used of men: *duru babako gapabu irkea*, let us reap to-morrow the stunted paddy; *miaduru kuri senqtana*. Also used as adj. noun, of women, in the pl. or s.; of crops, in the pl. only: *nekan duruko pura huringeko burinamos*, such dwarf women will shrink with age to a very small size; *duruko gapabu irkea*.

II. intrs., in the df. prst., to be undergrown: *aleta gurulu duruktana*.

duru-p, etc., p. v., to become stunted: *baba durudakana, mao duru-lena*, the paddy is stunted, last year too it was like that.

III. adv., the simple forms with the affs. *ange, ge, qge* or *leka*, the reduplicated forms and jingles with or without the affs. *ange, ge, qge* or *tan*:

durudangee dangriakana, 'she has grown into a dwarf marriageable girl.

durul-durul Nag. var. of *duraq-duraq*.

duru-saga var. of *deretanga*.

durid I. abs. n., presumption, temerity: ne hona *durid* lelto kadraokina.

II. intrs., to try and do things above one's age or strength: ne hon gopoee *duridana*, this boy has the presumption to attack.

durid-en rfx. v., same meaning: nea gq kapa daria, alomale metaitana enroee *duridentana*, we told him not to carry it, that it was too heavy for him, nevertheless he tries to, *durid-q* p.v., same meaning: ne hon gopoee *duridoa*, this boy does not mind attacking boys bigger and stronger than himself: eperame *duridq-tana* lelq kae namq, he is very prompt to quarrel, that puny little fellow.

du-n-urid vrb. n., the amount of presumption: *dunuride* *duridjana*, jetaea kajite kae manajana, he has presumed so much on his own strength that he would not listen to anybody.

durua-durua, *dui-dui*, *dûrû*, *dûrû-dûrû* (Cfr. *deretanga*, *dulua-dulua*) I. adj., (1) with *hon*, one small child able to walk, i.e., 2 to 7 years. (2) with *cui*, one undergrown calf. (3) with *merem*, one undergrown kid. It is used only in the s. When there is question of several such children, calves or kids, *daranqdurua*, *daqduq*, *dardaduru* are used. Occurs also as adj. noun: *minq duruaqdurua* hijatana.

duruaqdurua-q, etc., p.v., (1) of one child, to reach that age: inia *hon duruaqduruaqakana* nado. (2) of one calf or kid, to grow stunted: ne cui puragee *duruaqduruaqana*.

II. adv., with or without the affixes *ange ge*, *tan*, *tange* modifying *haraq*, *lelq*, to grow or look stunted, of one child, calf or kid.

durûri, *durûri-daru*, *durûri-janum* var. of *duduri*.

duu var. of *dhuu*.

duu-muu var. of *dhumumu*.

dû Has. I. subst., a bump-like excrescence anywhere on the body, except on the belly, where it is called *bunua*, *hernia*, and in the face, where it is more often called *suru*. In Nag. these three kinds of excrescences are all called *batur*. The first and *joke*, a tree wart, are sometimes used instead of each other: *Tipuruharama* *lutur arapedro dû mena*: old Tipuru has a fleshy excrescence on the cheek near the ear; dearee *dûko* *badkia*, they cut out the excrescence he had on his back.

II. adj., who has such an excrescence: *miaq dû* *kerale kirinakia*. Also used as adj. noun: *he dû*, *dola haspatalrele hadrikatama*.

III. intrs., to get such an excrescence: *marimarite inia molora dûtana*.

dû-u p.v., same meaning: *inia molora dûutana*.

dûrû var. of *duruaqdurua*, but not as adv. When used as a nickname, it sometimes sticks to people in after-life.

dûrû-dûrû var. of *duruaqdurua*.

APPENDIX

TO LETTER D.

NOTATION AND ANALYSIS

OF

MUNDARI MUSIC

BY

REV. PETER HIPPI, S. J.

The following remarks and notations were written by the Rev. Fr. P. Hipp S. J., in 1908 at the Catholic Mission-station of Sarwada.

The music of the Mundas is as lighthearted and gay as they themselves seem to be.

Their melodies are of the simplest, always in "common time" although one or the other of their instruments uses "triplets".

The accents both in singing and playing are not so clearly marked as in our own music. In their singing they often use "appoggiaturas".

The "pace" of their melodies, music and dances is about that of common European military marches, rather "allegretto".

They have both major and minor modes (keys).

"Melody or tune is a wellordered succession of single sounds". This definition of melody applies to the Mundari songs as well as to our European songs. The specimens I have written down, show that these primitive people have melodies in the proper sense of the word though they may be simple in their construction.

They have no "harmony", though it would not be difficult to supplement at least some of their melodies with harmony.

Time. "Every musical composition" is divided into short sections of equal value (measures). The Mundari music makes no exception. Though it happens sometimes in their performances that singers fall in at the wrong beat, they are quickly put right again by the strict time the instruments keep. This rectifying process is obtained either by their inserting a syllable, or slurring quickly over two or more, or by lengthening or shortening the final notes of a bar as the case may be. In pieces sung in quadruple time it sometimes happens that in the repetitions the singers fall in at the third beat of the first bar, or at the first or third beat of any succeeding bar. But this does not interfere with the rhythmical divisions; for in such cases that particular beat becomes the first beat of the first bar or rhythm (measure, time, accent) recurs periodically in this modified manner. Or in other words: At the completion of the tune, they may have one bar of double time and then again periodically throughout the repetition quadruple time, making thus the secondary accent (up-beat) the primary (downbeat).

On account of the frequent use of "appoggiaturas" the peculiarity I have just mentioned, and the singular nature of their drums it takes a foreigner a considerable time to grasp their measure. Perhaps the quickest way to get at their "timing" is to observe the cymbal which is always struck at the accentuated notes (down-beat in double time and down and up-beat in quadruple time).

The next instrument which gives a clue to their measure is the *Nagara*. The Mundas themselves take their time from the *Dumang*.

They have different kinds of melodies.

1. Songs used by children at their play.
2. Songs and dances executed with the accompaniment of drums and cymbals (Proper dancing songs).
3. Songs which come into a Narrative, a pleasing diversion breaking the monotony of a narrative.
4. Marriage songs.
5. Songs which are executed when singers and musicians are seated. Hunting songs, which also may serve as dancing songs are generally sung on the way to and from the chase.
6. Incantations. These are not properly speaking songs. I gave a specimen of this not exactly for the sake of music, but to please the Rev. Fr. *Hoffmann*, who wished to have a specimen of this kind of chant.

The melodies mentioned in Nr. 1, 3, 4 and 6 are sung *without* the accompaniment of drums and cymbals.

These six kinds of songs seem to be of Mundari origin, being adapted to the character, temperament and natural bent of the Mundas.

7. More difficult and complicated songs which date from a later period, imported from other more cultivated tribes. These songs have a sombre and solemn turn about them and the Mundas themselves call them *hambal durang*, heavy or difficult songs.

I.

SONGS USED BY CHILDREN ON THEIR PLAY-GROUND.

An abler pen will I hope describe these merry-go-round plays of the Mundari children, and will indicate when the children fall in with their singing and how they manage to finish their play just at the end of the tune.

Specimens Nr. 1, 2 and 3.

II.

SONGS WITH MUSIC (DRUMS AND CYMBALS).

If girls perform their dances and consequently join in the singing, the musicians and men-singers go through a strophe and the girls immediately repeat the same, with sometimes a slight change just at the last note. The repetitions go on sometimes for a considerable time.

Specimens are Nr. 4 to 9.

Nr. 4, 5 and especially 6 are of a joyfull, bright, merry character.

Nr. 7, 8, 9 are graver, somewhat melancholy. This perhaps by the very fact that they are in the minor mode.

Nr. 9 has still another peculiarity, i. e. some of the instruments perform in triplets, whilst the cymbals strike always at the accentuated notes. The effect is to make the song still more sombre.

The accompanying instruments consist of the following:

1. *Dumang*, their principal and leading drum. It is played by the two hands beating the two sides of the drum, sometimes alternately, sometimes together. In the specimens I have written out I used the following indication (For description see article under the word *dumang*, for illustration see Pl. XXVII. 1.):

right hand

left hand

— means long and as a rule equal to two — —, there is always stress on —.

‡ means a very short tapping with the right hand.

2. *Dulki*, played by right hand on right side of drum and a stick with the left on the left side of the drum. (Pl. XXVII. 2.)

In default of the *dumang*, the *dulki* is the leading instrument. In fact a comparison of my marking of the beats of *dumang* and those of the *dulki* will show that the role these instruments have to play in Munda musical performances is almost identical.

3. The *Nagara*, a big drum, with only one drum-skin, the other side of the drum being rounded off, played with two substantial sticks. (Pl. XXVII. 4.)

4. The *Rabaga*, a small-sized drum with only one drum-skin as the *nagara*, played with two thin bamboo-rods. (Pl. XXVII. 3.)

5. The cymbals. (Pl. XXVII. 5.)

I hope, the very Rev. J. Hoffmann S. J. will give in his own pithy style a fuller description of these instruments and how the Mundas construct them, and which materials they use in the construction of them.

Likewise the Rev. Fr. Hoffmann will I trust also give a description of the dances' steps. I am only concerned with their music.

The beginning of every song is made by the leading singer, who sings as a rule one or two bars of the song: this is a kind of a motive. The other singers fall in after the first period.

The *dumang* (or in default of the *dumang*, the *dulki*) starts with some halfhearted beating with the right hand as if it were to find the time. When he is sure of himself he gradually gets into form, then gives a few taps with the right hand as a sign for other instruments. Then all the rest, (having taken the clue from the *dumang*) fall in. Henceforth to the end of the song everything goes like clockwork. Even the singers and dancers have to regulate themselves henceforth by the beating of drums and cymbals. — During dances the players are always on the move, keeping time with every nerve of their bodies.

To describe these dances does not enter into the scope of the work I am asked to do.

III.

MELODIES FORMING PART OF NARRATIVES.

During some stories called *durang kahani* (song-stories) the reciter breaks in with a very simple, childlike song, which is repeated by the

listeners. The reciter then continues his story and winds up with another melody which is similarly repeated by the listeners.

I have noted these songs as Europeans would render them. Perhaps the nearest approach to the reality we have in the songs of a little European girl who sings her first melodies.

The pitch of certain notes is not clear and even in the "time" there is hesitation and sometimes deficiency.

Specimens: Nr. 11—14.

IV.

MARRIAGE SONGS.

These melodies are also sung without the accompaniment of drums. Sometimes however these songs are accompanied by a kind of flute or a onestringed quaint instrument (Rutu or tuila). All join in these songs whether they are musically inclined or not. The result is firstly, that there is considerable difference in some notes and secondly that the time is not well marked.

V.

INCANTATION.

Specimen Nr. 16.

VI.

SONGS WHICH SEEM TO INDICATE A LATER ORIGIN.

The rhythm is quite peculiar and somewhat difficult. In fact, it took me a considerable time to find out their measure. I can well understand how foreigners may be misled by the seeming irregularity of the beating of drums and strange movements of the drummers to give a judgement to the effect that at least in these songs the Mundas have no time. Perhaps the quickest way to get at their rhythm is to observe first the cymbal, then the nagāra and rabāga (because these instruments bear some similarity to certain instruments familiar to us).

These songs have a weird effect, especially when the girls repeat a particular bar. Unlike to the songs in the II. category, where men and girls sing alternately the whole melody, here in this category the girls repeat only a particular bar in a somewhat subdued tone.

Again to describe the dancing does not concern me here.

Finally, I must remark, that undoubtedly, several shades and peculiarities escaped me. I had only a short time at my disposal, during which I had to listen over and over again to their performances, had to analyse them, write the notes and jot down these remarks.

I laboured also under several disadvantages. First I had nothing to go by in the shape of written music. Secondly it seems to be the general impression of Europeans that there was no time or method in Mundari music and songs. Last not least, I do not understand a word of their language. I had to make use of an interpreter (though a very intelligent one, the Very Rev. Fr. *Hoffmann*, than whom there is none who knows better their language and usages). Above all I could not

understand the meaning of their songs, which would have assisted me immensely in my work.

Three points however are evident to me:

- 1) they have *strict time* (measure, rhythm or whatever you may call it).
- 2) they have different kinds of melodies.
- 3) these different melodies mark different mental moods or dispositions of their soul (*Gemüth*). Some are childlike. others gay, others again have a sad turn about them.

Certainly the music as music could be improved on. But it would be difficult for a foreigner to improve upon these primitive, natural, childlike melodies without modifying or impairing their characteristic simplicity.

P. Hipp. S. J.

Sarwada, 24. August 1908.

I. CHILDRENS' PLAY SONGS, USED BY CHILDREN ON THEIR PLAYGROUND.

Nr. 1.

Bu - ru ku - la ra - ked se - ke re - ko li - ru - ked bu - ru

ku - la ra - ked se - ke - re - ko li - ru - ked bu - ru.

repeated until they have nearly completed the play, then:

ku - la ra - ked se - ke - re - ko li - ru - ked. Cur - re

The "Curre" is a shout, notes of which are hardly distinguishable, but something like a fifth or sixth higher than their tonic.

Nr. 2. *Muiko saking inung.*

Mu-i-ko saking mui - ko I - ca le - ko tu - ru - re - ko dimbu saking keo - ra ke - o - ra.

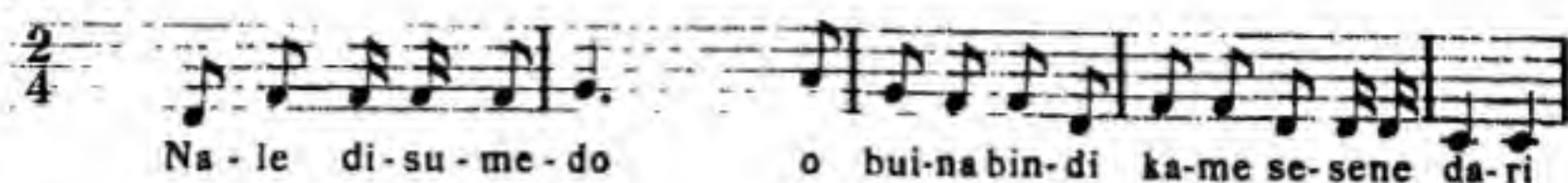
Nr. 3. *Sisi dunguri inung.*

He - re ba - teng ba - tan khu - di - ba - teng ba - tan Si - si dun - gu - ri

ma - ma dun - gu - ri Ben - ga - ra ben - ga - ra cur - be.

II. DANCING SONGS.

Nr. 4.



Dumang:

~ } etc.

Dulki: stick

etc. nearly as dumang.

Nagara:



Rabaga: { ^{r.} _{l.} etc. in triplets.

Cymbal: etc.



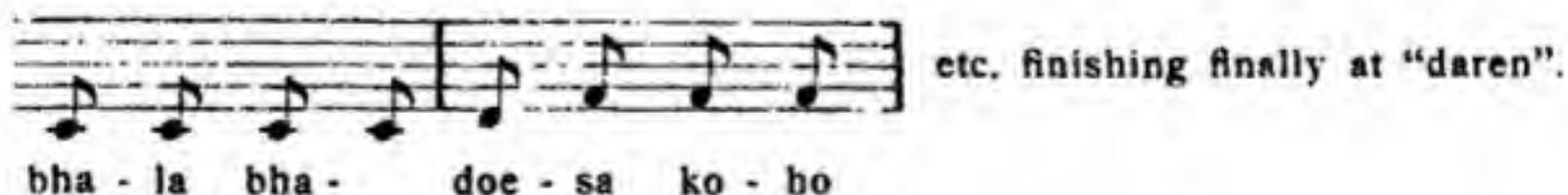
Instruments as above.

NB. The dumang strikes sometimes right and left together, leaving the left on the instrument so as to deaden the sound for a moment. This has a weird effect. o means silent.

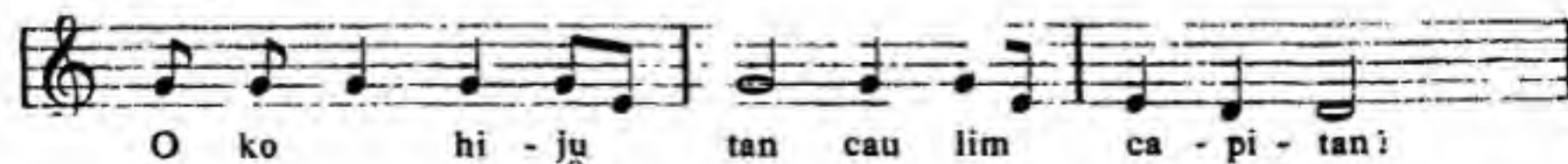
— means stress or accentuated.

♩ for the Rabaga means "rolling" similar to the rolling of a small drum.

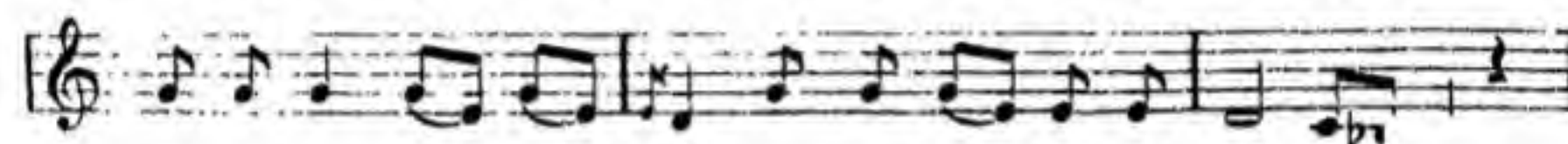
Nr. 5.



Nr. 6.



Nagara: etc.

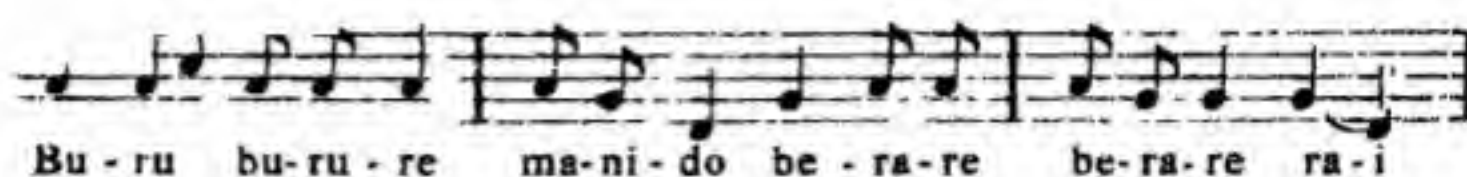


Cymbals on the I. and III. beat.

Nr. 7.

1 st. Verse

Men:



Dumang:



Dulki hand:
stick:



Nagara:



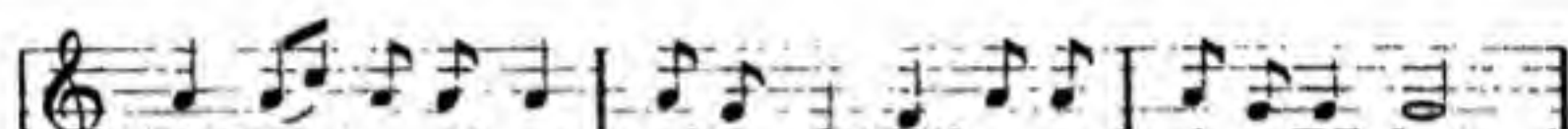
Rabaga: { r.
l.



Cymbal:

etc.

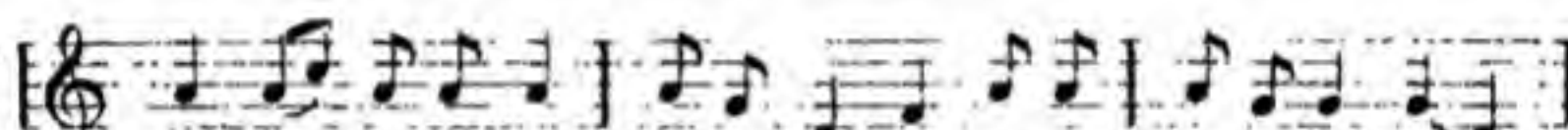
Women:



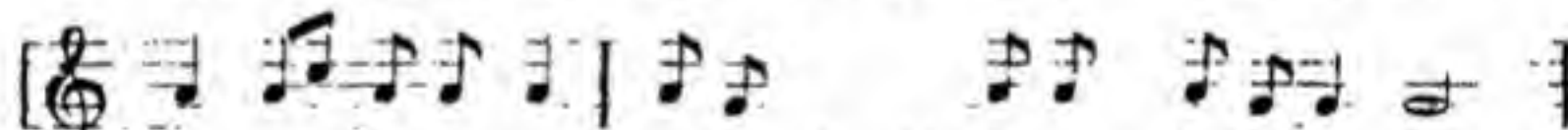
same accompaniment as above.

2nd Verse

Men:

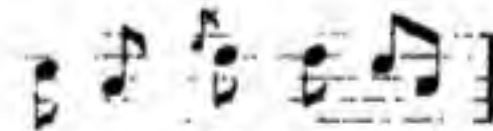
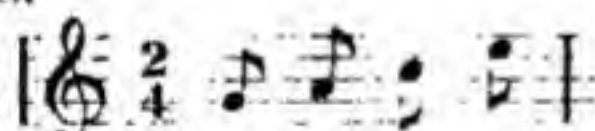


Women:



Nr. 8.

1 st. Verse:



Dumang: { r.
l.



etc.

Dulki: { r. hand
stick



etc.

Nagara:



etc.

Rabaga: { r.
l.

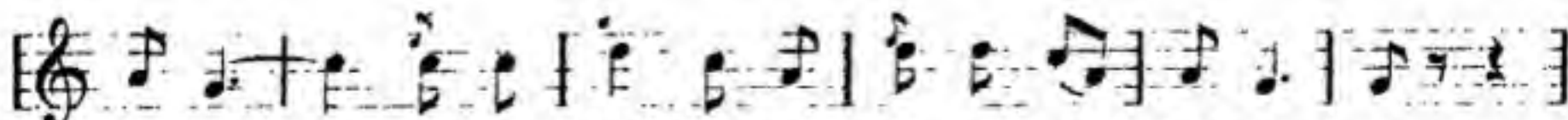


etc.

Cymbal:

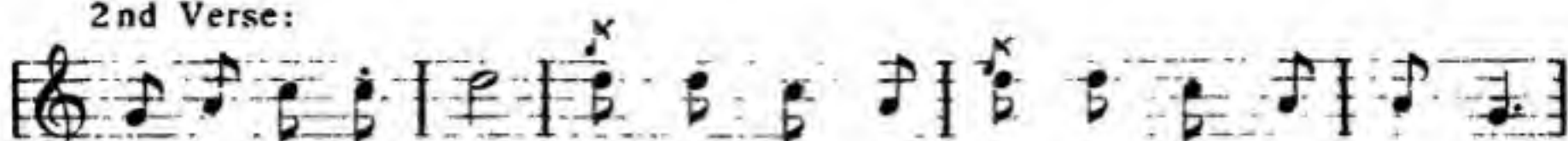


etc.



Instruments continued.

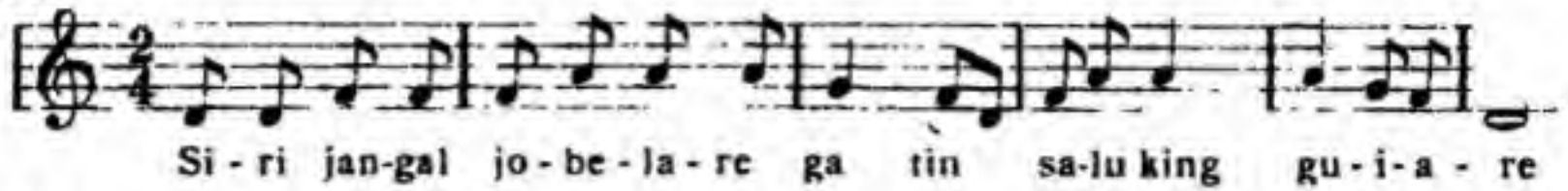
2nd Verse:



ra ba - i do - ba do - e ti - pa - ra to - po - ra bai.

Girls repeat each verse just as the musicians and singers have rendered it.

Nr. 9.

Dumang: $\left\{ \begin{array}{l} r. \\ l. \end{array} \right.$ 

etc. with some variations.

Dulki: $\left\{ \begin{array}{l} r. \\ stick \end{array} \right.$ 

etc.

Nagara:

etc.

Rabaga:



etc.

Cymbal:

etc.

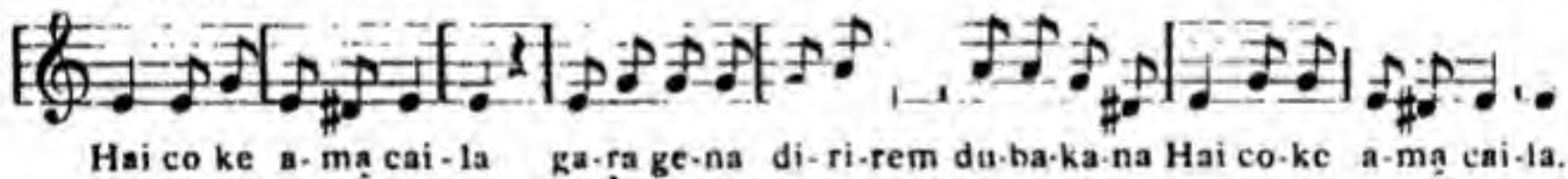


Dumang etc. continue as first part. Girls (dancers) repeat same.

III. BAJAN DURANG

(SITTING SONGS WITH INSTRUMENTAL ACCOMPANIMENT).

Nr. 10.



IV. DURANG-KAHANI: STORIES WITH INSERTED SONGS.

Nr. 11. Middle of narrative: Crow, bring back the bread I baked.



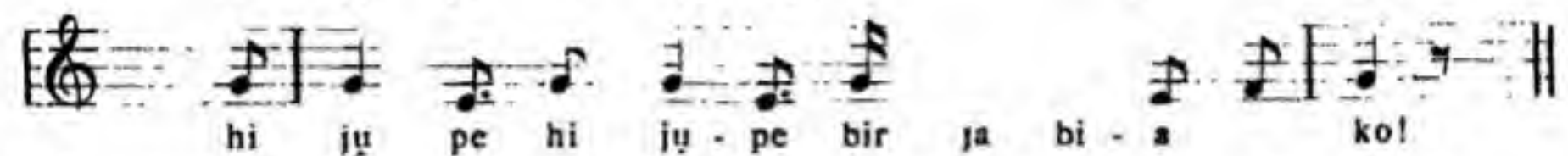
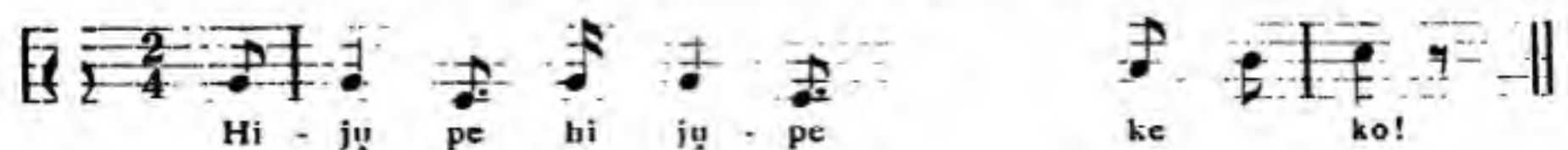
2)



1) this note is something between si natural and si flat.

2) something between mi and fa.

Nr. 12. At the end of the narrative: Buffaloes come back!



1) this note is something between natural and flat.

These two melodies are perfect little musical gems. So simple and pleasing. Just the kind a musician would like to make the theme of variations.

Nr. 13. Middle of narrative.

a) as sung by the storyteller.

A - lo - pe jo - ma a - lo - pe jo - ma pun - di ni - si - ko!
a - lo - pe jo - ma a - lo - pe jo - ma ka - bra ca - ru - ko
aing - doing ho - ro - tan i - ca cin - gri ha
aing - doing ian - gi - tan san - sum da - ri da - li.

¹⁾ something between si natural and si flat; ²⁾ hardly distinguishable.

b) as I would have expected and as it is perhaps meant to be:

Certainly again a pleasing and simple melody.

Nr. 14. End of narrative.

U - re - me - a niu - ra lo - soe lo - soe!
Ri - de - me - a ho - ro! ho - ro ro - gò - ro ro - gor!
Ke ce - le me - a toe - a! toe - a te - pe - lè te - pel!
he - ri - me - a ro - kol ro - ko meng meng.

Is this not a beautiful simple natural tune: so pleasingly imitative!

Then follows one or a half or one and a half bar of drumming and they begin again. The drumming begins softly at *hela manoa*, before *oho* (a kind of shout) he gives a sign to the other musicians by tapping three times in quick succession with the hand. At "*Oho*" all begin in right earnest and then they go on as regular as a clockwork. The singing of the girls is subdued and has a weired effect.

Dumang: just as nagara below.

Dulki: | stick as nagara below. etc. with variations.

Nagara:

Rabaga: always is this manner. At the suku banoa, when it pleases him, always, or for two beats only rolling.

Cymbal: allways at the first and third beat regularly.

2 3 4 1 2 3 4 1 2 3 4

These four bars form a period, which is allways repeated regularly. As I stated above, the singers fall in sometimes at the wrong time, then at times the third beat of the first or the first or third beat of any of the 4 succeeding bars may become the first beat. But this does not matter. The musicians go on and music, dance, singing, walking, turning goes on as clockwork.

Nr. 18.

Men:

No-ko-re-ga cai-la mai-la O-ko-ie-gam du-ba ka-na?

nu-li-ta da au-lang se-na bai. Rad-ha Rad-ha nu-tum

O-ko-e ru-tu-i o-rong-tan. Rad-ha Rad-ha nu-tum

Girls:

Men (shout):

Rad-ha Rad-ha nu-tum. O ho ho ho ho ho ho Nu-li-ta

da au-lang se-na bai. Rad-ha Rad-ha nu-tum. No-ko-e

Girls:

ru-tu-i o-rong-tan. Rad-ha Radha nutum. Rad-ha Radha nutum.

The accompanying music is the very same as in Nr. 17. All the remarks I made for Nr. 17 hold good for this. I must also state, that the singers do not give the value I had to give them on writing them down in our European notation. But the "Radha Radha nutum" is always well marked and just as I have written it down.

Once again I remark that the timing of the music could not be more regular.

ANALYSIS OF THE ABOVE MELODIES BY REV. FATHER HUGO AMAN S. J.

The following notes are some remarks of a lover of Munda music. They do not claim any special weight or authority as far as Hindu music in general or Munda music in particular is concerned, for the simple reason, that the writer had neither sufficient time nor occasion to enter deeper into the subject.

These Munda melodies were handed over to him by the Rev. *Fr. J. Hoffmann S. J.*, who had taken great pains to have them fixed and noted down together with the childrens' playsongs. For he was rightly convinced, that origines of melodies might have to be traced back to such sources. And, as he was one of the first, if not the first, to point out the importance of the *poetry* of aboriginal races in general, so too was he the first to insist on their music beeing exactly noted.

Nr. 1.

Bu - ru ku - la ked se - ke - re ko li - ru - ked, bu - ru

ku - la ra - ked se - ke - re - ko li - ru - ked bu - ru

ku la ked se - ke - re - ko li - ru - ked. Chur-re!

At first sight this "Merry-go-round" song looks rather raw and unkempt like the little imps, who sing it at their plays. But in spite of its great simplicity — one might say even poverty, — this song is full of life and has a pleasing effect.

A short description of the play, at which the children sing this melody, will help materially to convey an idea of the song.

Some ten—fifteen children draw up in a line, leaving enough distance between each other to allow the children to pass freely between the intervening spaces: A B C D E F G

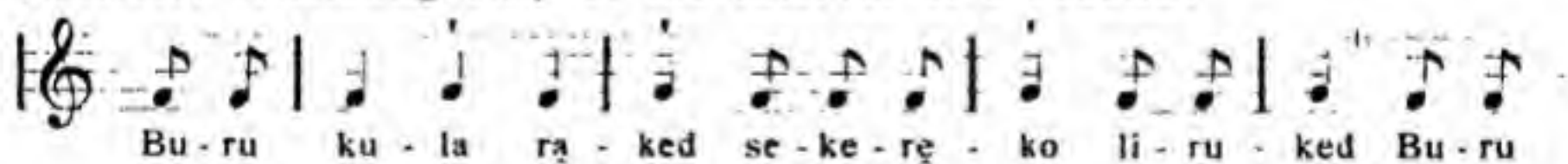
Stretching out their arms they catch hands with each other. Now the leader A begins to sing: Buru kula raked . . . , at the same time,

turning (towards B) round his own axis, he passes under his own uplifted left arm and the right arm of his neighbour B and returns to his first position. Whilst he performs these movements, he finishes the first 4 bars of the melody up to *li-ru-ke* inclusively. At this moment B joins the singing, and, following the lead of A, both pass between the uplifted arms of B and C, and return to their original positions. Then, at the word "*buru*" C joins the chorus and all three A, B and C pass between C and D, and so on.

Since gradually more and more children take part in the singing and the movement, the excitement increases; the children begin to run, the aim being, that all the *singing* children should once have passed through, whilst the 4 bars of music are being sung. As progressively more and more children have to pass in a comparatively short time, they are satisfied with the leader passing at the precise moment, when the chorus begins a new repetition of the 4 bars (at the word "*buru*"); the rest pass through as well and as quickly as they may. The result, after a short time, is a spiral, snaillike entangled line of running and singing children. When finally the leader has passed between the last two members of the row, the whole tangle is uncoiled and shouting victoriously "*Churre*" they draw up again in a single line, but in inversed order:

..... G F E D C B A.

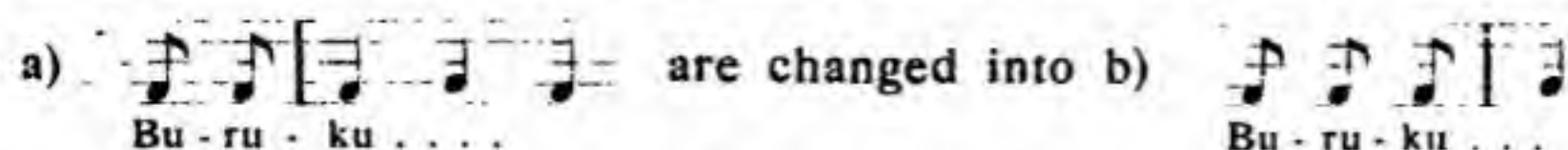
Analysing the song, we find, that the *melody* is the very simplest possible, consisting only of the interval of a second:



The *Rhythm* consists of an interchange of crotchets (♩) and quavers (♫), which latter are arranged in pairs (♫♫) or in triplets (♫♫♫).

The *accent* which is clearly perceptible, is in the second bar on the second, in the third and fourth bar on the first note. The first bar is without accent.

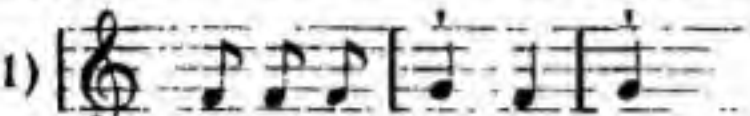
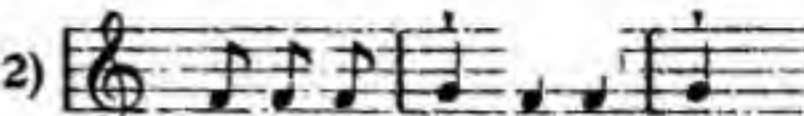
Order is brought into this, at first sight, rather wild rhythm by the peculiar way the children render the song. After several repetitions of the above melody the movements of the children grow faster by the excitement of the play and consequently the first three notes of



by drawing the third note "ku" into the first bar [Cfr. a) and b)]. The crotchet (ku) becomes a quaver (♫), which combines with the two preceding quavers into a triplet. The song runs now thus:



Thus the song is divided into two perfectly symmetrical parts with the accent on the first note of each bar:

1)  2) 

Bu-ru ku - la ra - ked se-ke-re - ko li - ru - ked.

The only variation is in the second bar of the second part, where two quavers (li-ru) take the place of the crotchet (ra) at the corresponding place of the first half.

Nr. 2. Closly related to this song is the following melody:



Mu-i-ko saking mu-i - ko i - ca - le-ko tu-ru-re-ko dimbu sa-king ke-o-ra ke-o-ra.

This song shows some improvement on the proceeding one, the melody of which, the interval of a second, is retained and forms the

central part of the song:  The relative importance

mu-i - ko i - ca

of this group of notes is brought out also quantitatively by two crotchets (♩), one of them prolonged by a dot, whilst the other notes, the two concluding notes excepted, are all quavers (♫) or semiquavers (♪).

The first bar  is a kind of introduction,

Mui-ko sa-king mu-i

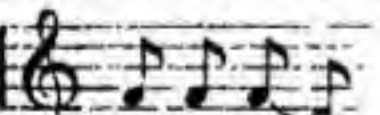
which raises the melody to the level of the central group. The descent, however, is made in three distinct steps of a third each:


1. step 2. step 3. step These two last bars of the


 descending melody (bar 4

le - ko tu - ru re - ko dim - bu sa - king and 5) form a beautiful con-

interval of the third first between the third and fourth: trast by placing in bar 4 the

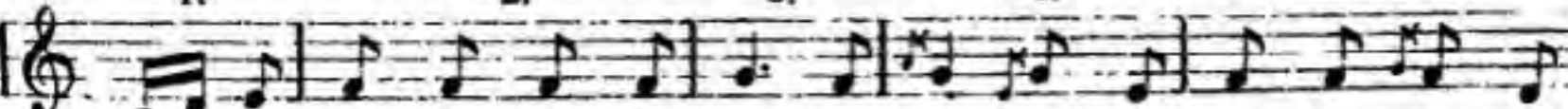
 and in the following bar between

the first and second quaver: 

Bar 6:  brings the conclusion, the final note, a quaver, being emphasised by repetition, and forming a kind of fullstop.


At Sarwada two singers gave the following version of song Nr. 2:

1. 2. 3. 4. 5.



i - ko sa - king mu - i - ko i - ca - le - ko tu - ru - re - ko

6. 7. 8.



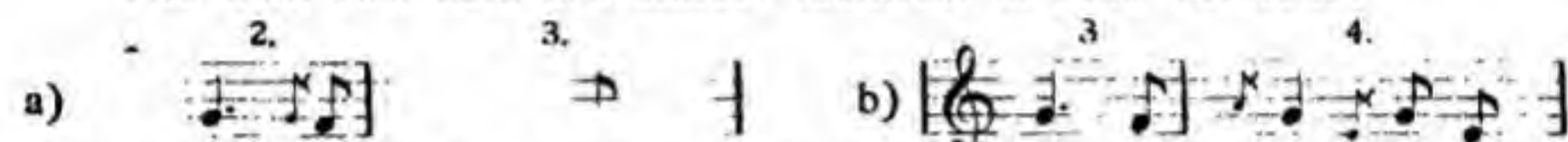
ma - li ha - tu dim - bu sa - king ke - o ra ke - o - ra.

This version shows several significant changes, in my mind decidedly improvements. The first bar already shows an important change. The melody begins with the same note, with which it also ends (cfr. first and last note). The tonica is thus brought out more clearly. For the sake of comparison I give both versions side by side:



The four consecutive semiquavers (♪) in a) have grown quantitatively into four full quavers (♩), which improves the somewhat difficult rhythm of a) considerably.

The next two bars are almost identical in both versions:



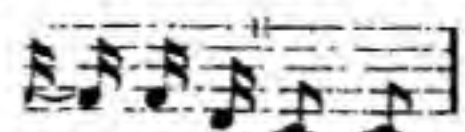
Bar 4 and 5 (resp. 5, 6, and 7 of version b) show the greatest and most remarkable change:




Between bar 4 and 5 of a) a new bar (6) has been added, even new words "mali hatu" have been inserted. Is the new bar an intruder, or has it been left out in a)?

A careful analysis shows the remarkable fact that the "intruder" is a repetition *en miniature* of bar 4 and 6 of a), viz.



The two bars 4 and 6 of a) have been telescoped in b) into bar 6, "the intruder", in a very simple way; the notes of bar 4 and 6 in b) have been robbed of half their quantitative value, that is each quaver (♩) becomes a semiquaver (♪), and each crotchet (♪) a quaver (♩). The insignificant (as far as quantity is concerned) grace-notes of bar 6 have disappeared altogether. Hence bar 4 and 6 of a) are changed into the one bar 6 of b)  which, by substituting a word

with two syllables "mali" for the 4 syllables of "ruru reko" becomes:  of b).

Here a word is needed about *grace-notes*.

In the above melody several smaller notes are inserted. Although distinctly audible, they seem to have no fixed time-value as compared

with the other notes printed in bolder type. Whilst the main melody is more or less fixed and rigid, these grace-notes are in a somewhat fluid state and vary with the individual singer according to his mood and genius.

To the student of Munda music this variable element creates a considerable difficulty, because on account of it it is extremely difficult to have the same melody repeated in the same way. Even the same individual will repeat the same melody with different grace-notes. The singers seem to vary the grace-notes unconsciously. Several times the singers, when asked about their variations, flatly denied, that there was any difference in the melodies rendered by different individuals. When finally their attention had been successfully drawn to these variations, the prompt reply was given: This man is from another village, or: this man was working for a time in another village.

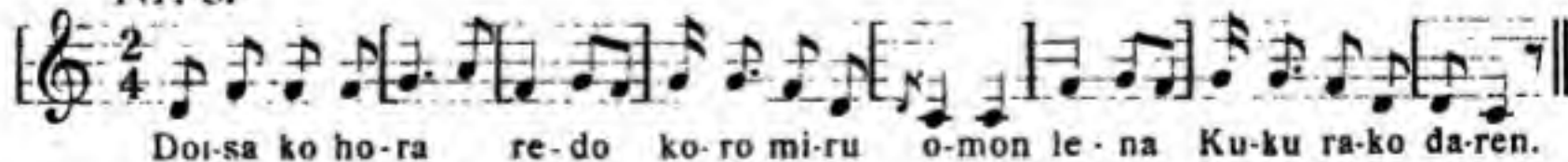
Perhaps these grace-notes owe their origin to a desire to bring more variety into the simple melodies. Or in some cases they may be some faint reminiscences of melodies or variations, which are just dying out from the minstrels memory. Since the Munda-melodies live only in the mouth and memories of their bards, it is easily explained, that here and there new shoots will crop up, whilst in other places some branches drie up and die.

Nr. 4 and 5. Together mit Nr. 2 we must study also the dancing songs Nr. 4 and 5 on account of their great similarity with Nr. 2.

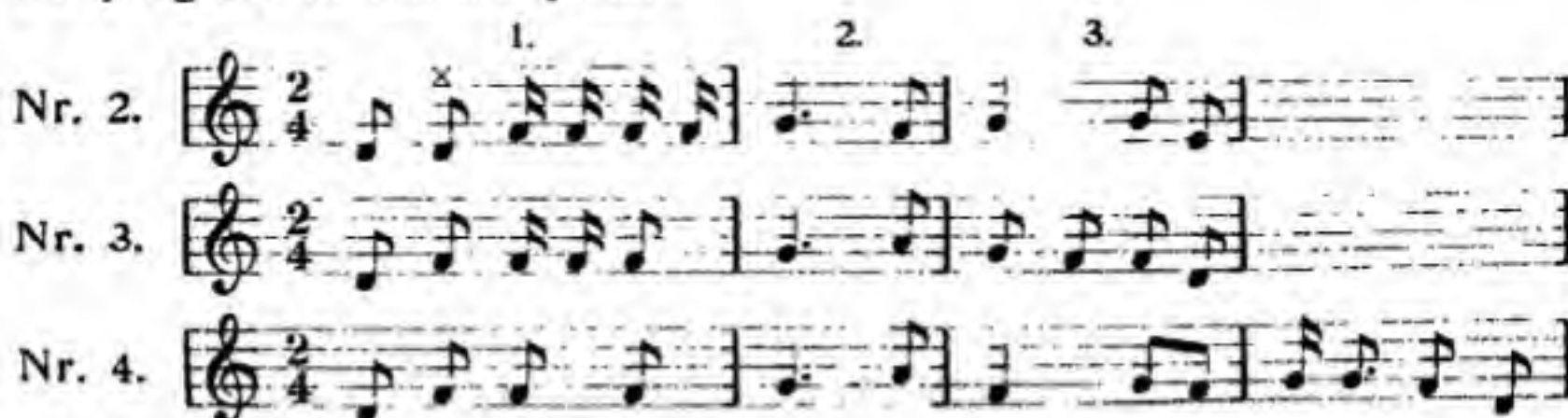
Nr. 4.






Nr. 5.



By placing the last three songs side by side, we can easily study the progress of the composer:



The first bars of these three melodies are almost identical. To begin with the interval of a third in Nr. 4 and 5 is filled up by a note

of transition (x) in Nr. 2; the semiquavers () in Nr. 2 have their quantitative equivalent in  of Nr. 4 and in  of Nr. 5.

Still more striking is the similarity in the second bar of each song. Whilst the quantities are in each case exactly the same (♩ ♪) there is a slight change in the melody, which falls a second in Nr. 2, but rises still a step (also a second) higher in Nr. 4 and 5. The descent of the melody in Nr. 4 and 5 is thus postponed into the third bar.


The descent itself is in all three melodies again much the same. A small alteration here and there gives variety and life:

Nr. 2.

Nr. 4.

Nr. 5.

These three lines are interesting variations of the same descending movement of the melody. In Nr. 2 the conclusion is reached in 4 bars, Nr. 4 and 5 complete the descent in 3 bars, but a repetition of the melody compensates for the short and abrupt descent:

Conclusion of Nr. 5: 

Nr. 4 even resumes once more the rising melody before the conclusion is reached. A careful study of the similarities and differences of the respective bars in these three melodies illustrates beautifully the growth of Munda-music.

One might ask here, are these last three melodies three different original compositions, which by the constant flow of oral tradition have been washed down like so many pebbles at the riverside and robbed of their former shape and character, or has one original composition given rise to three different versions? Interesting as the answer to this question may be, I think there is no sufficient material at hand, to justify a decision in one way or the other.

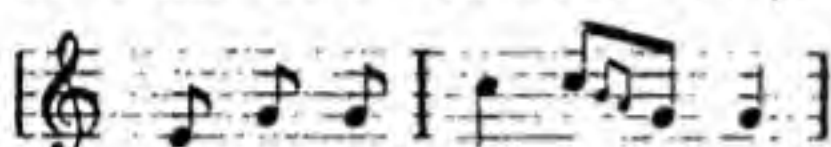
We return now to Nr. 3 of group 1, Children's play-songs.

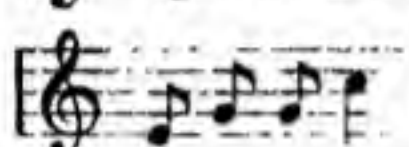

He-re ba - teng ba - tan khu-di ba - teng ba - tan, Si-si dun-gū-ri

ma - ma - dun - gū - ri - ben gā - ra ben - gā - ra chur - bel

This little song deserves special interest and study, not because it is more beautiful than the rest, but precisely on account of its imperfection. We see in this melody the Munda mind still at work as it were. The laws of imitation and variation, which in some of the songs are applied with the facility and correctness of a masterhand, are used also here, but with less precision, accuracy and grace.


a) The motive or *theme*, if we may use this technical expression for these wild flowers of the jungle, is contained in the first 7 notes:



 This melody is composed again of two symmetrical parts, the one ascending:

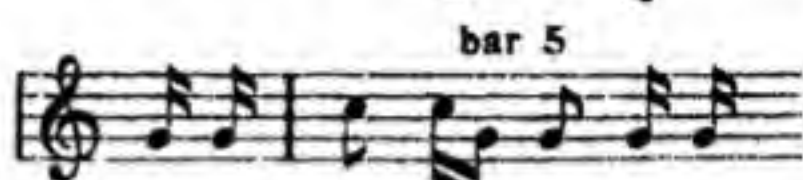
 the other descending:  which combine

into a simple pleasing musical period. The *intervals*, it will be noted, are no longer restricted to a second or third, but include now the fourth (or inverted fifth), which form the elements of the simplest harmony in European music. In European music however the lower *do* would be the *tonica* or fundamental note of the melody; but this note does not occur at all in the song before us. The *Fifth (sol)* takes the place of the *tonica* and forms the centre of the melody, around which the other notes twist and twine like creepers around the stem of a tree. This *tonica (sol)* is brought into prominence by the fact that it occurs not less than 20 times in a song containing only 34 notes. Next in frequency comes the highest note (*do*), the octave of the *tonica* in western music, — which is found 8 times.

b) The musical period, which with its ascending and descending movement opens the melody, is repeated once more, exactly note for note, in the bars immediately following. After thus, by repetition, the principal melody (motive) has been well established, it is repeated afterwards with some very interesting variations.

c) The fourth bar:  is a repetition of the second or descending part of the leading melody, with but one difference

viz. the notes of bar 4:  have just half the time-value of the corresponding notes of the original melody in bar 2: 

d) The following group of notes:  bar 5

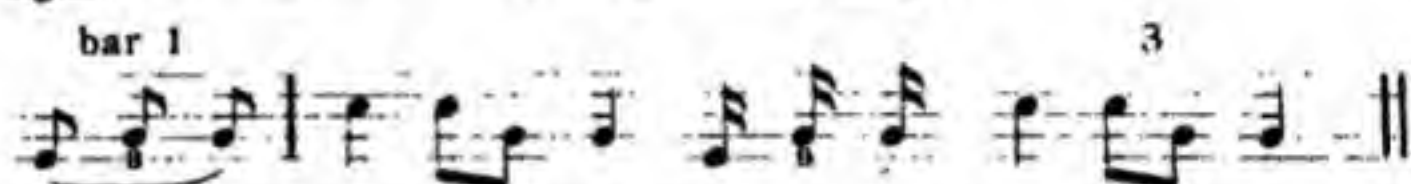
repeats again almost the entire original melody, only the first note "*re*" being left out. The other notes have their corresponding counterpart, but only half the time-value of the original motive is given to the corresponding notes of the variation, as is shown in the following two lines:

original melody:  bar 1 variation:  bar 4

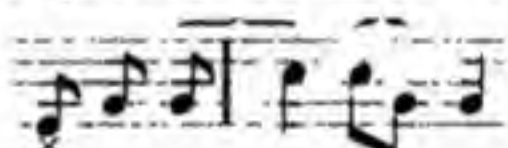
The note "re", which has been neglected in the variation is marked x.

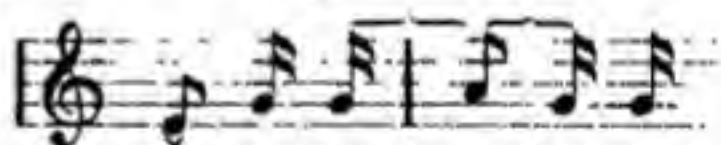
e) Instead of bringing this new, abbreviated form of the *theme* once more, as the last two notes of bar 5 might lead us to expect, (cfr. the same two notes at the end of bar 4), a new variation is introduced in bars 6 and 7:

variation:  bar 6 7

original:  bar 1 3


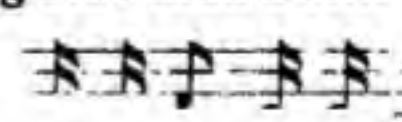
The more prominent features of the original motive, with its rise and fall of melody, are also in this last variation still recognisable, but it is much reduced and shortened and only the general outlines remain. The

interval of a *Fourth* of the motive:  has been

telescoped into the interval of a *Second*: 

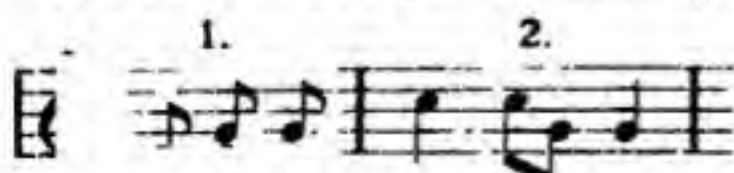
The first note "re" (x) of the motive finds again its place in this new variation. Whilst in the preceeding variations the single notes have exactly half the timevalue of the original melody, this proportion is no more kept in its *entire* exactness.

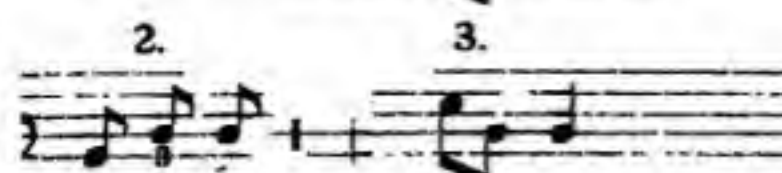
f) The final and last variation consists in the last three notes (bar 7):

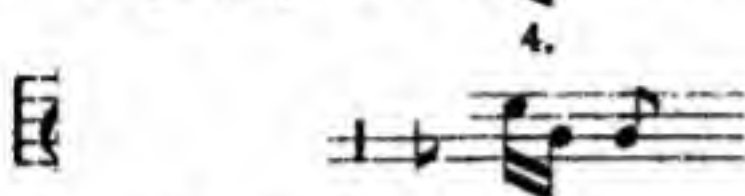
 which again are nothing else than a still more abbreviated form of the forgoing variation: . Again only the

general outline of the melody, the rise and fall of a second remain.

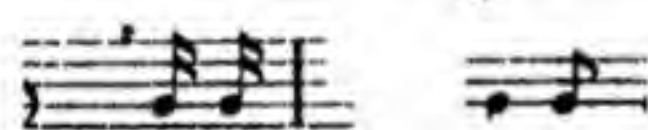
If we now compare the single parts of this song, they read as follows:

a)  1. 2.

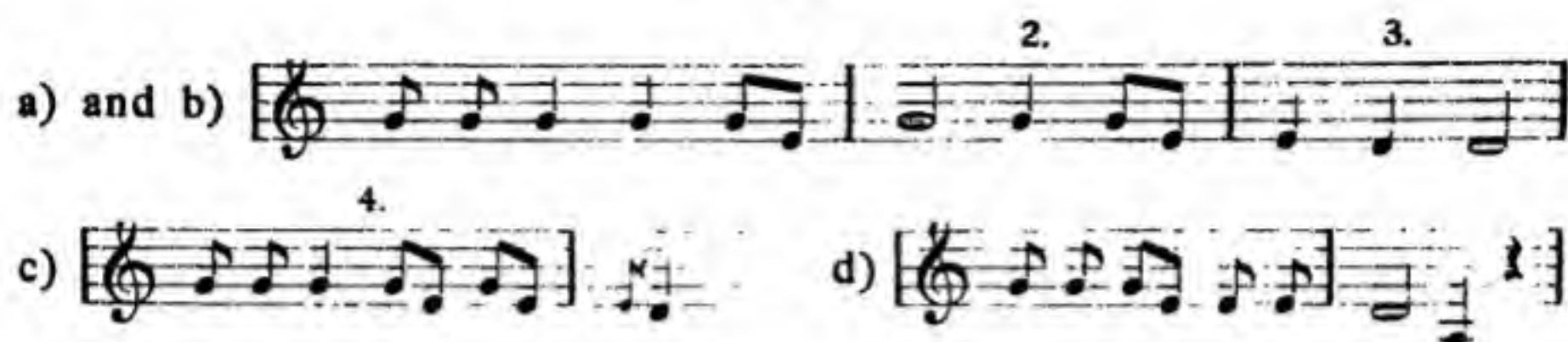
b)  2. 3. = repetition of a).

c)  4.

abbreviated variation of second part of a) and b).

d) 

abbreviated variation of the whole of a).

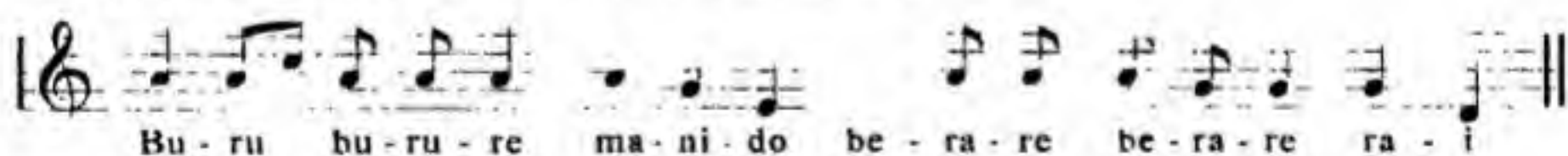


Whilst c) emphasizes more bar 1 and 2 of b) and c), d) lays more stress on bar 3 of the original melody.

The grace-note (N) in c) is an illustration of what has been suggested on grace-notes above viz. that at times they seem to be some faint reminiscences of melodies or variations. The grace-note in c) has in bar 3 the time-value of a crotchet (J).

It will be noticed, that bar 4, in itself already a condensed abbreviation of bar 1 and 2: has again been telescoped in bar 5 into: Just the contrary is the case with the last two notes in c): of bar 3 becomes in bar 5, but is drawn out again at the end into:

Nr. 7. The following song is to my mind one of the prettiest of the present collection of Munda melodies.



Rhythm. The composer of this pretty ditty uses again the simplest means possible viz. a crotchet (J) and two quavers (JJ) and arranges them in various groups in such a way, that a verry pleasing rhythm is obtained, even if we abstract from the melody as such altogether.

Paying attention to the rhythm only the song reads thus:




The first bar begins with a crotchet and two quavers (J JJ), in the second half of the same bar the order is inversed: two quavers and a crotchet (JJ J). By a mere change of these two groups of notes in bar 2 a beautiful contrast is obtained to bar 1.



Group 5 is the counterpart of group 4. Two crotchets form the conclusion as a kind of full stop in group 6.

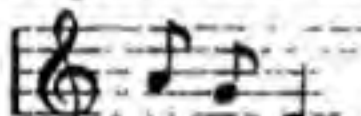
Melody. In the melody two parts are easily distinguished, which coincide with the two parts of the underlying text and sense :

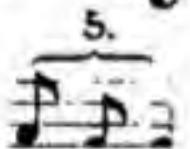
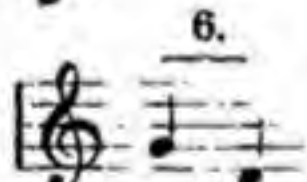
I.  II. 

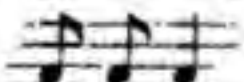
Part I consists of 3 groups of 3 notes each. In group 1 the melody rises in a minor third; in group 2 it rests on the same note; in group 3, in contrast to the first group, the melody falls in a fourth.

Part II. In group 4, parallel to group 1, the melody again ascends in a full third, but the whole "motive" of group 1 is a third lower in group 4. There is still another difference between group 1 and group 4 viz. the ascending movement takes place between the second and third note in group 1, but between the first and second note in group 4. The reason for it we shall see later on.

Group 3, with its characteristic intervals of a second and a fourth finds its equivalent in group 5 and 6 where the downward step of

group 3:  is divided and drawn out into two distinct steps:

 and  the first of which (group 5) emphasizes the interval of a second, the other (group 6) the interval of a fourth in group 3.

Group 2:  with its 3 notes on the same pitch seems,

at first sight, to have been omitted in the variation of part II. In reality however, group 2 has its counterpart also in part II, where even two

groups of three notes on the same pitch occur, viz.:  and 


Although therefore group 1 and 3 of part I seem to receive preferential treatment in the variations of part II (cfr. the corresponding groups 4 and 5, 6), the central group of part I is not neglected. By repeating the 3 equal notes twice a kind of compensation is obtained and, at the same time, the central position is again secured. To allow for this manoeuvre the interval of the third in group 1 (between second and third note) had to be placed earlier in group 4 (between the first and second note).

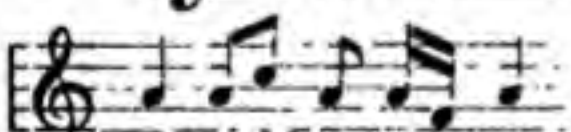
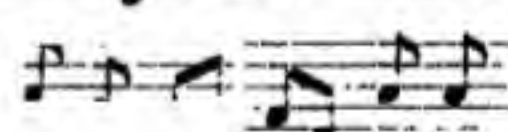
Of course, I do not mean to say the Munda-composer, who made this pretty song, was reflexively conscious of all the little artifices, he employed, but the very fact, that these contrivances are used in the song, reveals a keen sense and esteem for the beauty of symmetry, variation and contrast.

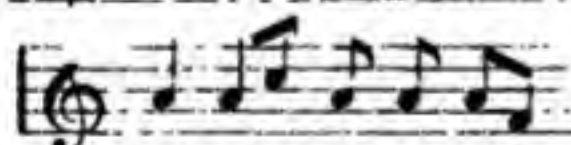
I do not even hesitate to say, that the Mundas have really a practical knowledge of *thematical* composition. I have touched upon this

point already above (cfr. song Nr. 3). This fact, however, was still more impressed on me, when I had occasion to hear their songs repeated to me by the Mundas themselves.

The younger generation, esp. in the christian villages do no longer dance and sing these song so frequently as their elders did. In consequence these songs are more and more forgotten. When I asked them, to sing to me the songs: Buru burure, they asked me, to sing the melody first myself, then they would recollect. I did so by means of *Fr. Hipp's* written notes and at once they were ready to repeat. But they did not repeat the melody as *Fr. Hipp* had written it down about 4 years before and as I had sang it to them. The general outlines of the melody were given correctly enough, but great was my surprise, when I heard the little variations nearly all of them introduced, one here, one there, into the original melody. That they should not remember the original tune correctly was, under the prevailing circumstances not astonishing. That they should fill up the vacancies from their own fancy was to be expected. But it is striking, that all the variations supplied by their memory or fancy should be "thematical"; for all the variations they added consisted of a small third, which they introduced in places, where the original melody had a crotchet or a quaver. I place some of these "modern" variations below under the original melody:

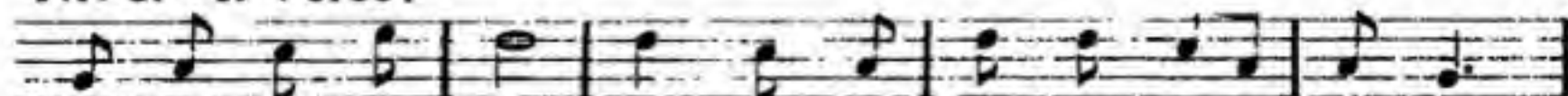
original melody: 

variation of bar 1: a)  variation of bar 2: 

b)  These variations, given on the spur


of the moment, show that the Mundas are quick to perceive the characteristic features of a melody, since all the variations take their shape and colour from the original motive or theme.

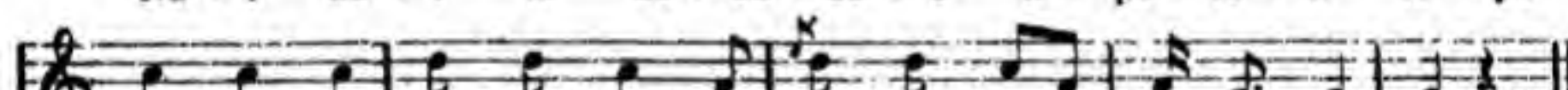
Nr. 8. I. Verse:


Ga - ra ga - ra te lang - do - e bi - a - na boe - o -


na ba - i lang - do - e bi - a - na - e boe - o - na.

II. Verse:

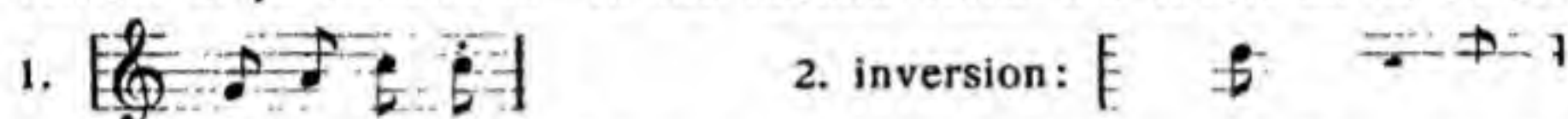

Na - i na - i te do - ba do - e ti - pa - ra - e to - po


ra ba - i do - ba - do - e ti - pa - ra to - po - ra bai.

The melody is divided into 3 symmetrical parts:



The ascending melody of part 1 is inverted in the downward movement of part 2 and 3. In the second verse the inversion is exact:



The intervals of part 1 (viz. second, minor third, second) are simply written backwards in part 2 and correspond exactly, but in inverted order with the intervals of part 1, — a striking parallel to the inversion of melodies in classical European music.

Note. Compare for instance the opening bars in *Mendelssohn's* famous "Lobgesang" (hymn of praise). There the cornet Solo begins thus:



Two bars later the melody descends with inversed step:



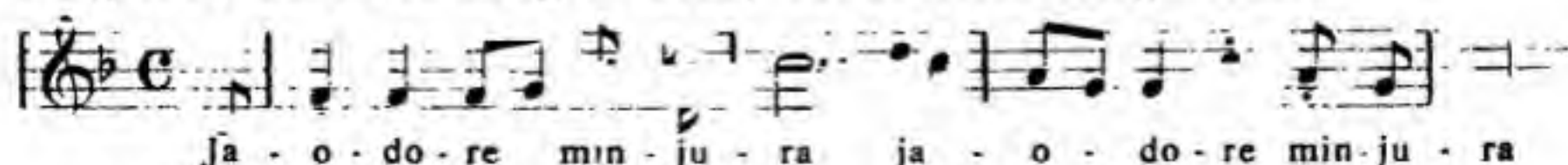
In the Chorus: "All ye that cried unto the Lord" the Tenor sings:



All ye that cried un - to the Lord di-stress and deep af - flic - tion.

Note rise and fall of the melody. The descent is brought about in two distinct steps.

To avoid repetition I place at once underneath the first line of song XV, which is sung at every Mundari marriage feast:



Ja - o - do - re min - ju - ra ja - o - do - re min - ju - ra

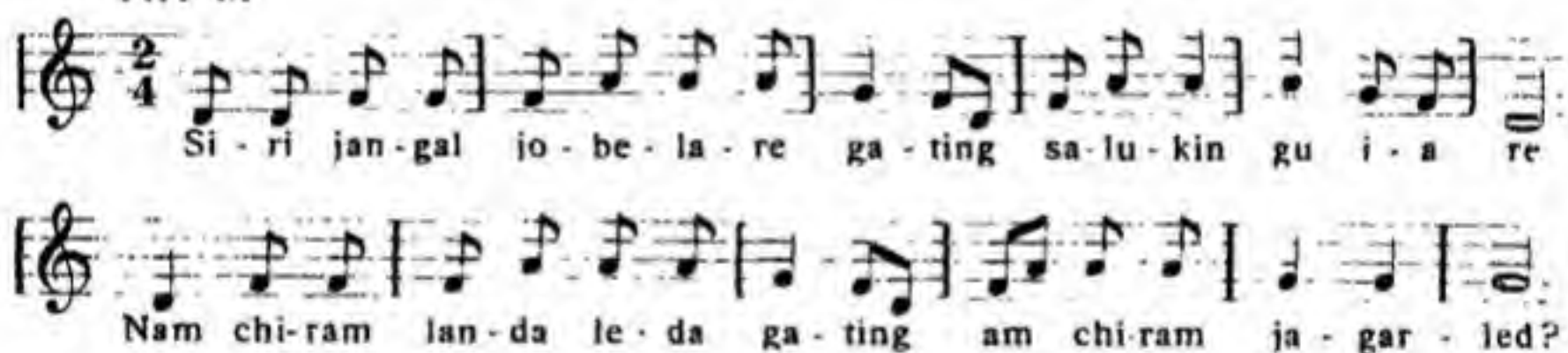
Which of the two melodies is more "classical"?

The melody rises in two bars; the descent, however, is completed only in three bars. Thus it is possible, to repeat the descending melody once more. The highest note (*re*) in bar 2, on which the melody rests for a full bar, retains in the following parts its full value. But to avoid monotony even in a melody, which comprises only 5 bars, two pairs of two quavers each and of the same note (*re*) are used in bar 3 and 4. The restlessness, thus introduced, by splitting up the


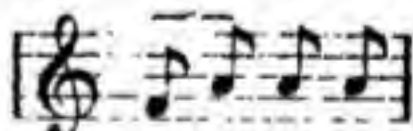
full note of bar 2 into pairs of quavers, is neatly counteracted by the repetition of bar 3 in bar 4. But even now the melody does not as yet come to rest in the tonica of bar 5. Taking up the first melody of bar 1 once more — this time only the third and fourth note of bar 1 — a kind of tension (*Spannung*) is obtained and the same time the 3rd. part, which by the way is only a repetition of the 2nd. part, is beautifully introduced and connected with the two preceeding parts. The melody, then, comes finally to rest in the thrice repeated tonica of the last bar. By these simple means a pretty little song is built up, symmetrical and uniform in construction, yet full of life and variation.

One sees almost the graceful birds skip and glide over the pools, as they fly along the riverside, so beautifully does the melody with its rise and fall, with the short rest at the highest note, imitate the up- and downwards curves of these lightwinged creatures.

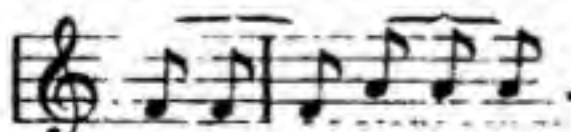
Nr. 9.



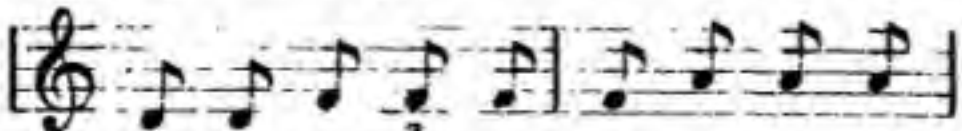
This song is somewhat related to Nr. 4 and 7. The interval of third, so dear to the ear of the Mundas, is thematically developed into a simple, symmetrical, pleasing melody. The interval of a third in the

first bar:  is repeated in the second bar: 

but is placed between the first and second quaver of the bar, not between the 2nd. and 3rd. quaver as in bar 1. The result of this little change is shown in a double group of three equal notes each on the


same pitch: . The Mundas seem to be aware of

these double groups of triplets. For several of them rendered the song

as follows:  changing the last two notes of the first bar also into triplets. For


Si - ri jan - ga - la jo - be - la - re


the third quaver, thus added, a corresponding syllable was needed now in the text. The difficulty was promptly met by changing "jangal" into "jangala".


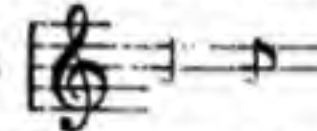
The third bar, with its typical interval of a third:  leads the melody back to the tonica.

The ascending movement of the melody took two complete bars; the melody returns to its starting point in a single bar (bar 3). To

restore symmetry, the melody does not rest at the last note of the third bar (the tonica), but at once ascends again. The double step of

a minor third in the first two bars:  are

retained in the new variation of bar 4 ; the descent of the melody on the contrary is developed and drawn out into two bars.

Thus bar 3:  is changed into . Thus

symmetry is restored; bar 1 and 2 have their equivalent in bar 5 and 6, whilst bar 3 is beautifully balanced by bar 4. The whole treatment of the melody is very similar to the composition of Nr. 7.

III. *Bajan Duran or Sitting songs* with instrumental accompaniment.


The next song shows again more originality. Rhythmically and melodically it is divided into three symmetrical bars of three bars each:

1. 
 Hai co-ke am a cai - la!

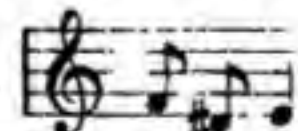
2. 
 ga-ra ge-na di-ri-rem du-ba ka-na


3. 
 Hai co-ke am-a cai - la!

Part 1 and 3 are almost identical; the enclosed part 2 is a short, simple development of part 1. The first part introduces a melody as simple as can be. Starting from the tonica the melody rises in the first bar to

the inavoidable third: 

The second bar brings the countermovement, descending

below the tonica:  In the 3rd. bar the melody rests on

the tonica: 

The 2. part begins (in the 4. and 5. bar) with a development of the first bar. The motive of the first bar is repeated in bar 4, but with a variation. In the first bar the tonica has 3 out of the four timevalues of the bar; in the fourth bar the third receives the same treatment. Bar 5 then raises the melody still a third higher. This double rise of the melody is counterbalanced by two distinct downward steps in

bar 6: 

IV. *Durang Kahanis or Stories with inserted songs.*

These songs are not danced to. They are inserted into stories called *Duran-kahanis*, songstories. They therefore form a special kind

or family in which the composer can allow himself greater liberty, because he is no longer tied down to the rigidly fixed steps or movements of the dances.


Nr. 11 is clearly divided into three symmetrical parts of five bars each:

1.  2.  3. 

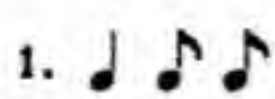
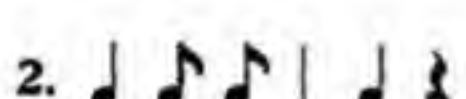

The melody of the first part shows the same construction as all the previous songs dealt with. The melody rises in the first two bars to a certain height (now a fifth), and returns then again to the tonica (bar 3); but the tonica, the first note in bar 4 is not a semibrevis (♩) like the corresponding note in bar 2, but only a crotchet (♩). The melody, therefore, does not come to a rest in bar 4, but moves on

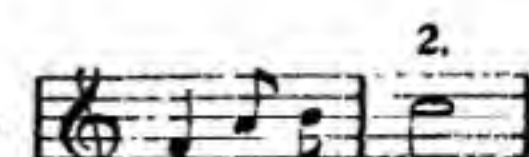
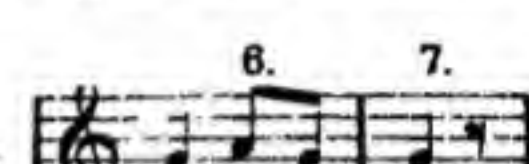

to the third: 

The grace-note between the 5th., and 6th. bar, which is heard very distinctly, proves clearly, that the initial melody:



is still before the mind of the singer or composer. Thus part 1 is subdivided into 2 smaller parts, comprising the first two and the last three bars respectively. This division is retained in the 2nd. and 3rd. line and clearly marked by a rest (7, 2) in both cases. Hence the bars 6 and 7, and also bar 11 and 12 correspond to bar 1 and 2 in the first line, both rhythmically and melodically:

a) rhythm: 1.  2.  3. 

b) melody: 1.  2.  3. 

In a similar way the bars 8, 9, 10 and 13, 14, 15 correspond to the bars 3, 4, 5:

a) rhythm:



b) melody:



Rhythmically considered these three lines show great symmetry, sufficient variations, however, are introduced to avoid monotony. For instance the bars 8, 9, 10 are almost identical with the bars 13, 14, 15. But the last note in the 7th. bar, a quaver, has in part 3 been drawn into the following bar 13. Thus it retains its melodic value, but it has lost its place in the rhythm: ♩ is changed into ♪.

On the other hand, this strict adherence to rhythm and symmetry is counterbalanced by greater freedom of melody, especially in the first two bars of each line, with the result, that we have a "perfect little musical gem" before us.

Closely related to Nr. 11 is Nr. 15. We shall do well therefore to analyse Nr. 15 at once after Nr. 11.

Nr. 15 belongs to group VI in *Fr. Hipp's* list of songs. It is a *Marriage song* which is sung by all the guests at the marriage-feast, often accompanied by the flute or the single-stringed *tuhila* or *tuila*.


Ja - o - do - re min - ju - ra ja - o - do - re min - ju - ra nen - ga - inge

ra - ca na - pu - inge ra - ca ka - ko du - ba me - ne - a min ju -

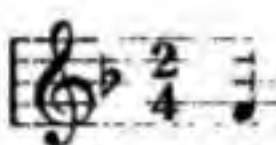
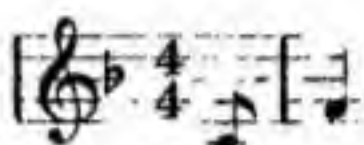
ra nen - ga - inge ra - ca na - pu - i - nge ra - ca ka - ko du - ba me - ne - a.

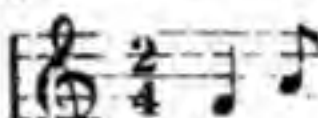
This song bristles with interesting problems and I am sorry, I did not hear this song myself from the mouth of the Munda minstrels. The melody coming straight from the living fountain with the usual train of grace-notes, little variations and alterations would doubtlessly have thrown much light on the subject. Even so, however, we recognise in

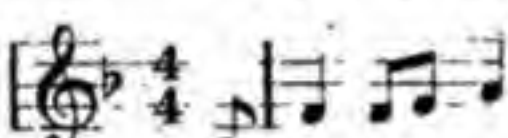
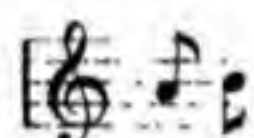
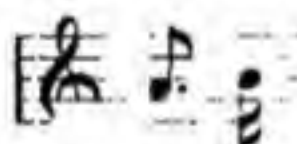
bar 1 of Nr. 15:  easily the two opening
Ja - o - do - re min - ju - ra

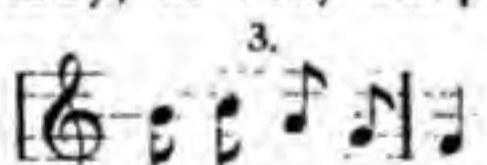

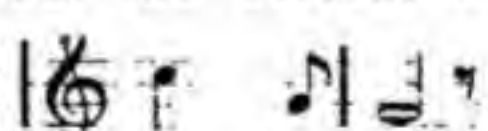
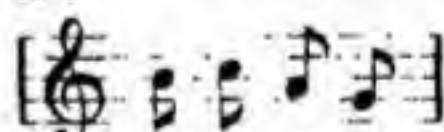
bars of Nr. 11:  But the *motive* of "Da kau da"
Da ka - u da

is drawn out. Nearly every note of the original melody in Nr. 11 has more or less double the time-value in Nr. 15. The $\frac{2}{4}$ time of Nr. 11 is changed into $\frac{4}{4}$ in Nr. 15, thus also time and space is gained to embellish and enliven the original air with little changes and touches. To begin with:

The first note of Nr. 11:  is changed into: 


The interval of a third in Nr. 11:  is filled up in Nr. 15

with "transitory" notes:  .  of Nr. 11 becomes  in Nr. 15.

Then, in Nr. 11 the melody, in very simple movement returns to the tonica in the third bar:  . In Nr. 15 too, the melody returns again to the tonica, but the descent is made in two distinct steps:  and  — The first step is a variation of the first 4 notes in bar 3 of Nr. 11:  the second step imitates the last four of the same group of notes:

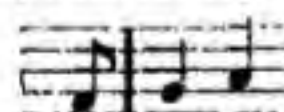



These little alterations give a gay, playful character to the melody and a pleasing, lighthearted step to the time of the song.

Also the following notes in Nr. 11:  are, with many and more elaborate variations, distinctly recognisable in the following two lines of Nr. 15:



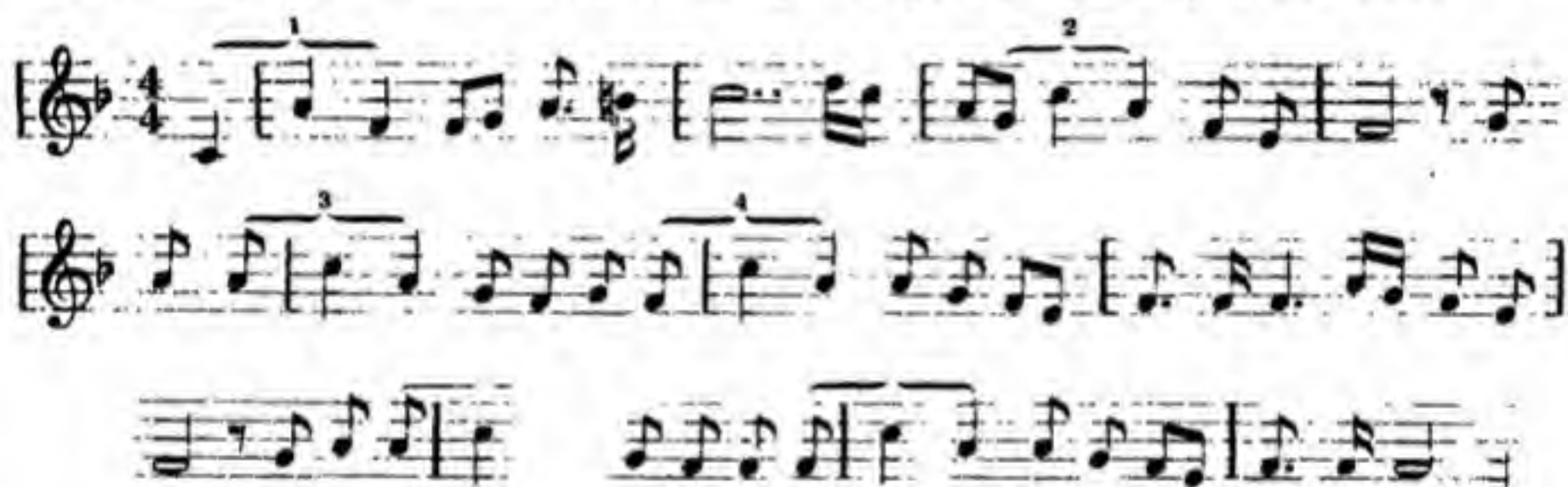
Rhythmically stress is laid on the ascending parts of the melody:

 by the use of two crotchets ($\frac{1}{2}$), whilst all the other

notes are quavers or semiquavers. This stress is still more emphasized by the fact, that the Mundas when rendering this melody, sing these three notes:  with a stronger and louder voice than the rest. Thus this group of notes is well marked off from the rest and forms the central figure in the 2. and 3. line of the melody.

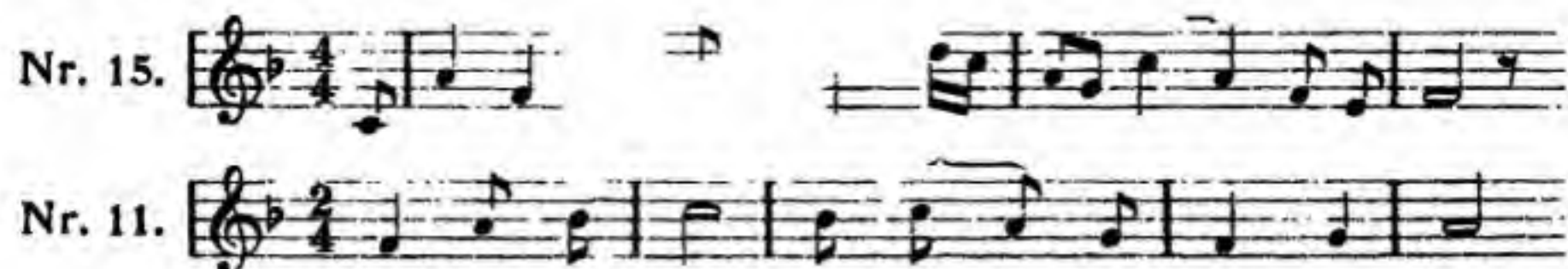
Part 3 repeats once more part 2 with some minor alterations.

There is still another point in Nr. 15, which claims our attention viz. the alternative notes, which *Fr. Hipp* has marked by dots. Taking into account these alternate readings only, the melody runs thus:



In this new version the composer evidently took a fancy to the descending minor third, which receives the place of honour both in melody and rhythm. Not less than 6 times does the melody repeat this typical minor third, which is brought out also quantitatively by the two crotchets, which bring order and discipline into the host of lightfooted quavers and semiquavers. Even a novice in music will be aware of it, if the melody is sung or played on an instrument.

But how is it, that this prominent interval of a third occupies five times the first two strokes in the bar, whilst once (cfr. $\underline{\quad}^2$) it comes in at the second and third stroke of the bar? The genesis of song Nr. 15, as I have explained it above, brings light also on this question. For if Nr. 15 is only a development of Nr. 11, then this interval of a third on the second and third place of the bar, is just at the place, where it should be viz.



In the third bar of Nr. 11 our interval of a third (quavers) occupies the second and third place of the bar, therefore also in the variation, which is obtained by changing the $\frac{3}{4}$ time into $\frac{4}{4}$ time.

As the ascending third is the characteristic interval of the first two bars of Nr. 11, thus the descending (inverted) third becomes the lea-

ding feature of the descending melody of Nr. 11 and of the second version of Nr. 15.

Nr. 12 and 13 (belonging to group IV *Durang Kahanies*: Stories with inserted songs).

Nr. 12.

Hi ju-pe hi ju-pe so so ke-ra ko

hi-ju-pe hi-ju-pe bir-jia bi-a-ra-ko

hi-ju-lem na-ua na-u-ki

ju-lem na-ua na

Nr. 13.

A-lo-pe jo-ma a-lo-pe jo-ma pun-di ni-si-ko!

a-lo-pe jo-ma a-lo-pe jo-ma ka bra-ca-ru-ko!

doing ho ro-tan i cin-gri ba

ain - doing jun - gi-tan san-sum-da-ri da-li.

Nr. 12 and 13 stand in the same relation to each other as Nr. 11 and 15. Before comparing however Nr. 12 with 13 we must not lose sight of the close connection of Nr. 12 and 13 with the original melody of Nr. 11:

Da ka-u-da

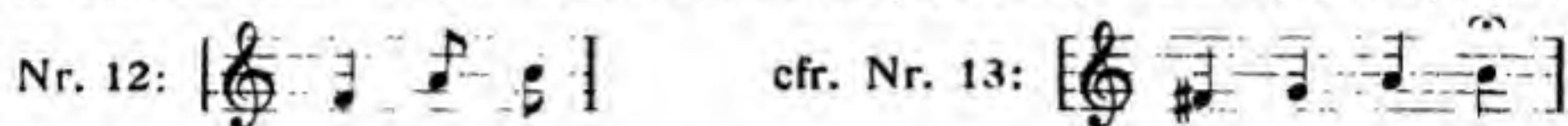
-so ke-ra-ko.

A comparison of Nr. 12 with 13 is still more striking than is the case with Nr. 11 and 15, which we have compared above. Except a few alterations here and there, Nr. 13 is nothing else than Nr. 12, only the time is changed from $\frac{2}{4}$ into $\frac{4}{4}$; thus each note of Nr. 12 receives double its value in 13. A comparison of the two lines below proves the identity of both melodies:

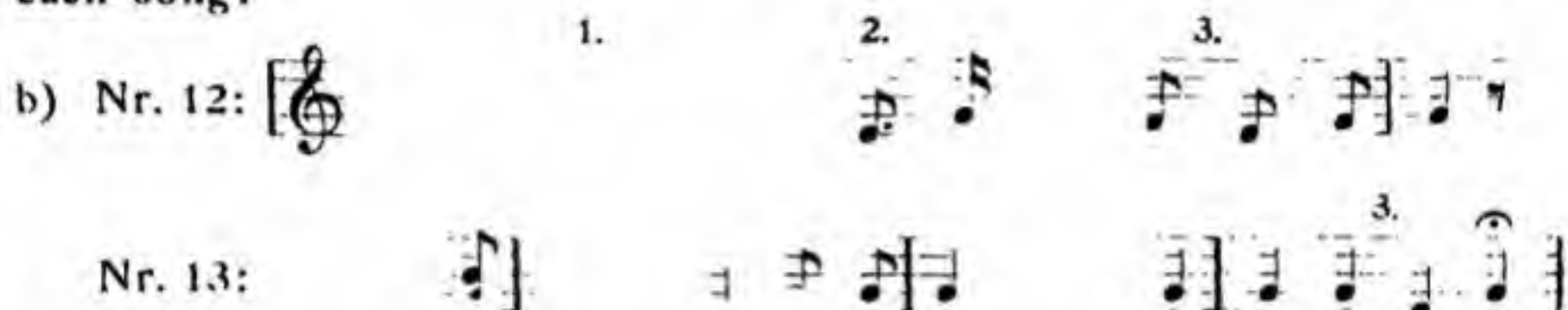
a) Nr. 12:

Nr. 13:

The principle of doubling the timevalues of the notes in the original melody is strictly applied up to the last notes in the second bar of Nr. 13. From this point the principle is somewhat disturbed. But even in bar 3 a distinct parallel rise or melody (theme) is clearly perceptible:



What we have to think of this somewhat strange parallel, will be better seen later on. In the meanwhile I pass on to the second line of each song:

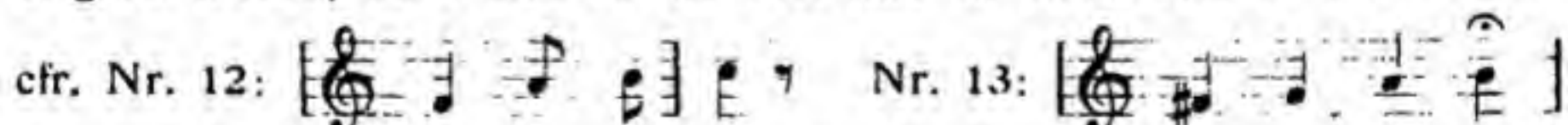


The alternative notes of *Fr. Hipp* make the parallel between these two lines still more perfect. The slight variations however in the third bar of Nr. 13 demand a short remark.

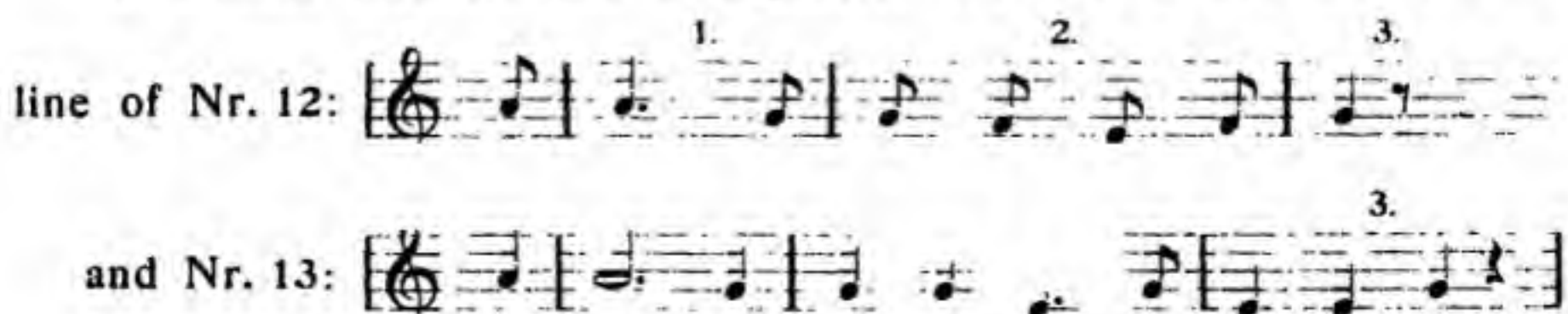
1. The notes with an accent, that is the first and third note in the bar, are the same.

2. The notes on unaccentuated places, that is on the second and fourth place of the bar, are different.

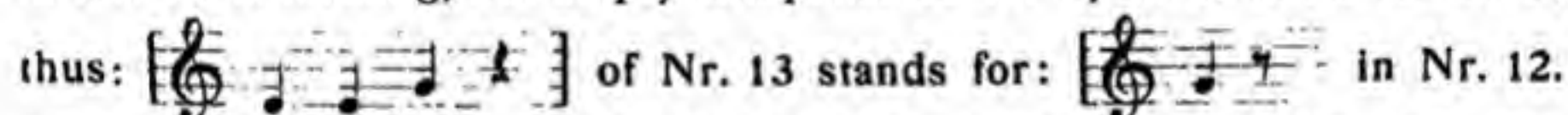
3. The original melody has an extra-note in a new bar, whilst the variation extends the last note of bar 3 by a "fermate" (∞). The same "fermate" is used already in the first line of the variation, whilst the original melody adds also in the first line an extra-note in a new bar:



c) Similar parallels and divergencies are shown also in the third



The first bar of Nr. 13 shows again notes of exactly double the timevalue of the corresponding bar 1 in Nr. 12. The rest is a variation similar to the second line. The fermate (∞) at the end of the third line in Nr. 13 is missing, but amply compensated for by three notes in bar 3;



May we not similarly conclude, that also the fermate in the first and second line of Nr. 13 is used to compensate for the last notes in the






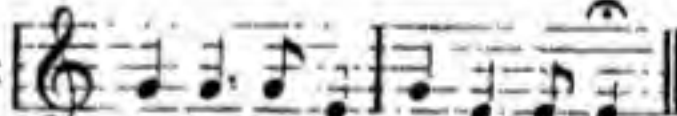
first and second line of Nr. 12, which otherwise have no corresponding note in the variation?

d) The last lines in both songs throw still further light on the relation between the two melodies:

Nr. 12: 


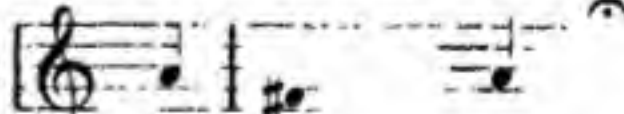
Nr. 13: 

In bar 2. it will be noted, the notes of transition (\times), which in the previous lines of the original melody filled up the interval of a third in the variations, are now left out, and the third, which occurs repeatedly in the variation, is placed also in the simple melody of Nr. 12:

Nr. 12:	Nr. 13:
2. line: 	cfr. 2. line: 
3. line: 	cfr. 3. line: 
last line: 	cfr. last line: 

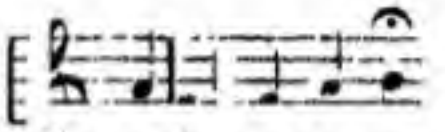

The notes of "transition" are marked (\times). The comparison shows, that the thirds in Nr. 13 correspond to the seconds and thirds of Nr. 12. The parallelism between the first (Nr. 12) and second (Nr. 13) melody is therefore so far complete.

How shall we account for the third bars in the first line of each melody, which we left out above? I place them here once more:

Nr. 12:  Nr. 13: 

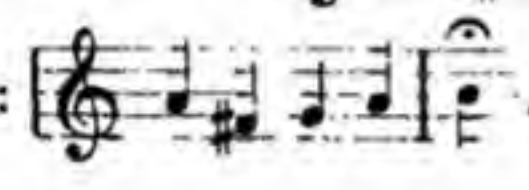
We have seen, with this single exception, the parallelism both of rhythm and melody of the two songs is almost perfect. Is this bar an exception?

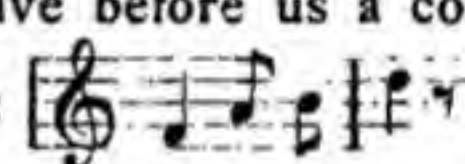
In *melody* the variation shows a marked upward movement, like the simpler original song. *Rhythmically* considered, the fermate of the variation suggests, that the timevalue of the last bars in the first and second line of Nr. 13 is greater than a single bar. (Cfr. what has been said of the missing fermate and its equivalent in the last bar of the third line in Nr. 13.)

May we not infer from these points of similarity, that  of Nr. 13 is the equivalent of the variation, somewhat corrupted it may be, for  in the original melody of Nr. 12?

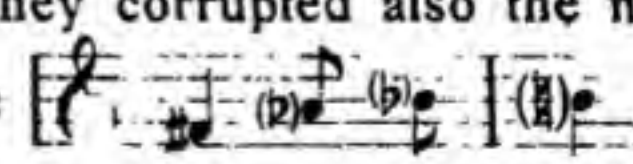
Several other reasons seem to point to this solution. In the first place I quote the remark, *Fr. Hipp* makes in his notes by way of explanation: "The words *hijupe soso kera-ko* are a command. When singing they get excited and consequently sing faster with the result, that the last syllable *ko* instead of becoming the first word in the new bar, seems to belong to the last but one". This is exactly, what may be the case with the corresponding bar of the variation. The excitement, and, in consequence of it, the faster time of the singers had the result, that the last note of the variation, instead of becoming the first note in the new bar, seems to belong to the last but one bar. The variation therefore of:

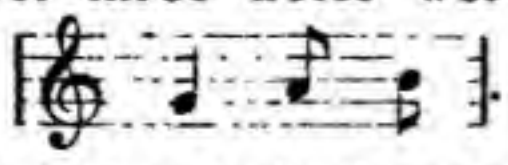
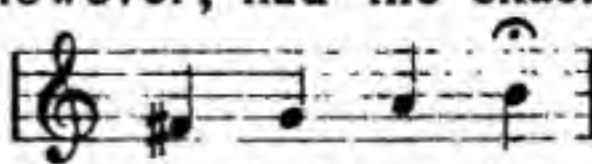
 instead of  should properly run

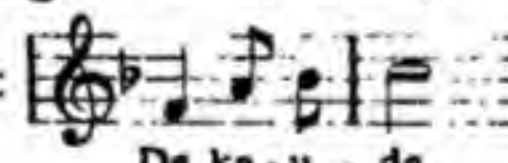
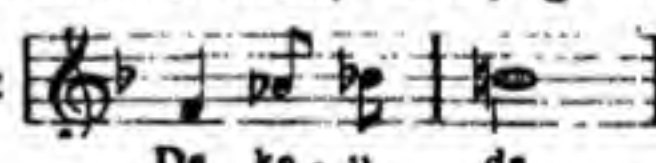
something like this: . This would clear up the rhythmical difficulty.

But what about the melody? If we have before us a corruption of the original variation, the correct reading of:  would be:



To get a clue from the Mundas, I made them sing first the whole of Nr. 12. When this song had been repeated several times, they sang Nr. 13 and repeated it several times. In every case, whether sung by individuals or by the whole crowd, the melodies were rendered exactly as *Fr. Hipp* has noted them down. After some time, I made several of them sing only the first line of both Nr. 12 and 13 alternately. Now they began to waver. Just at the critical (last) bar of each line. I had expected, they would correct Nr. 13 after the original melody of 12. Exactly the contrary happened. They corrupted also the first melody and changed it into something like 

The first three notes were very impure and all of them a little lower than . The last note however, had the exact pitch of the last note in the variation of Nr. 13: . After having repeated these two lines successively several times, there was scarcely any difference in melody perceptible between the first lines of Nr. 12 and 13.

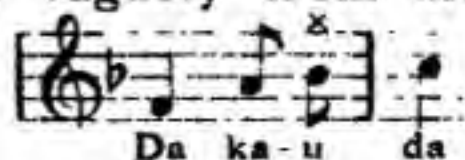
To correct the error again, I asked one of them to sing Nr. 11 "Da kau da." He began. after a short hesitation and then, to my great surprise, corrupted:  into: 
Da ka - u - da Da ka - u da

Only after I myself had repeated the opening bars of Nr. 11 several times, their ear was adjusted again and they sang the melody once more correctly. After that all the songs were sung again correctly, as noted by *Fr. Hipp*, and the corruption (?) of Nr. 13 adhered to with great obstinacy.

Personally I am inclined to see a solution on the following considerations. The songs of the *Durang Kahanies* were originally — since a very close relation between them cannot be denied — either parts of one composition or a cycle of melodies composed by one and the same gifted individual. These melodies had, if we abstract from the lyric moment, the aim to break the monotony of the storytelling. Since stories were more abundant than songs, the same melodies were placed between the single acts or “scenes” of other stories. Thus the original connection between melody and story, and also between the melodies themselves was loosened and broken up. Each melody was further developed according to its own individual character. This led naturally to another step, viz. the different melodies were no longer considered as parts of a melody written in one and the same key. The dominant note in each part became the *tonica*, and led to different keys.

Nr. 11 would lend itself admirably to such an evolution. The first line *Da ka-u da . . .* is written in F, the second in C (with G as “dominante”), the third line returns again to F. Now, if this song was divided into 3 parts, and each part again further developed, it was natural that the original relation of the second line with the first in Nr. 11 should be lost sight of. Separated from the rest, the second line of Nr. 11, and still more so its evolution in Nr. 12, makes the impression as if written originally in C with G as “dominante.” Nr. 12 is still more developed in Nr. 13. The change of $\frac{3}{4}$ into $\frac{1}{2}$ time brings the dominante G still more into prominence. Out of 15 notes in the first line of Nr. 13 G occurs 9 times! By this frequent repetition of G in such a short melody, this note becomes so deeply rooted in the ear, that the other notes also conform to the G-scale. Hence F sharp and B natural in the third bar of a melody (Nr. 12), which has its cradle in the F-key.

This transition was all the easier, because the characteristic note of the F-key in Nr. 11, viz. B flat was sung rather vaguely from the very beginning. *Fr. Hipp* remarks at this note of



“This note is something between natural and flat”.

As final reason for the corruption in Nr. 13 I would give: the preponderance of the note G in Nr. 13 led to a change from the F into the G-key.

In Ranchi I heard a European religious hymn rendered by a congregation of Mundas and Uraons. In that hymn the melody changes from the C-key into the F-key by resting a considerable time on the

Sept i. e. B flat. The aborigines found this step too difficult for them. The note they actually sang was neither B natural nor B flat, but something between both. Now the Sept in our European music has not that natural pitch i. e. that exact number of vibrations, which physical science demands from the purely scientific point of view, but it is fixed arbitrarily by the subjective taste of the European ear. The fact, that the aborigines of Chota-Nagpur find it impossible to render this arbitrary note suggests the question: Is the note actually substituted for it in this particular hymn and that which *Fr. Hipp* describes as something between Si (B) natural and Si (B) flat, occurring so often in their melodies, perhaps the pure or natural pitch, having that number of vibrations which physical science demands. In other words: Have the aborigines of Chota Nagpur, whose ear has not been spoiled by the peculiar European taste in this matter, kept the original pitch? As I had no means at my disposal to test the exact number of vibrations of the note substituted by them in this European melody for our sept I was unable to settle a question, which it would certainly be worth the while to examine closely and decide definitively.

Nr. 14.

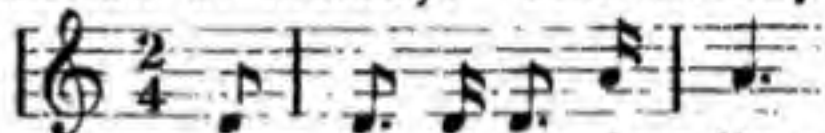
U re me - a niu lo - soe lo

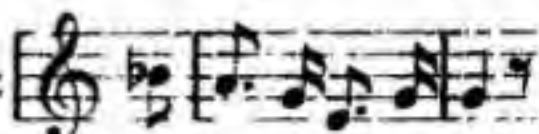
Ri - de - me - a ho - ro ho ro - go - ro ro - gor!

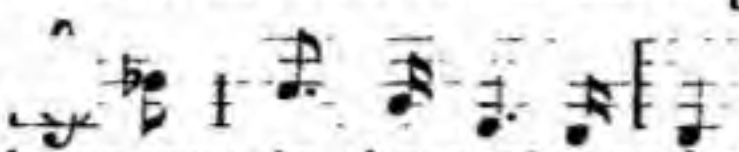
Ke ce - le - me - a a toe te - pe - le te - pel!

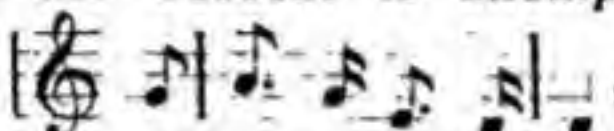
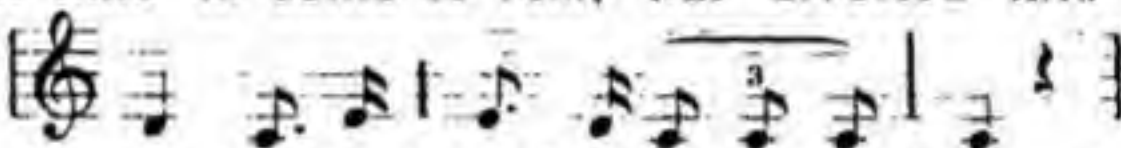
He ko ko


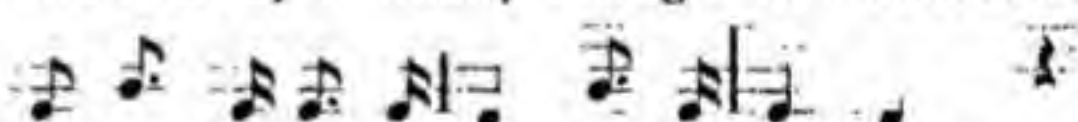
This pretty melody is altogether different from the preceeding ones, both melodically and thematically, although it is composed much on the same lines as the rest.

The song shows the usual rise and fall of melody. The melody rises in the first two bars to the fifth:  then descends again, but does not come to rest up to the last line. Three times the downward movement is commenced, but in each case the melody does not return to the tonica, but is lost in a "side-line".

The first attempt in the first line ends in the fourth: 

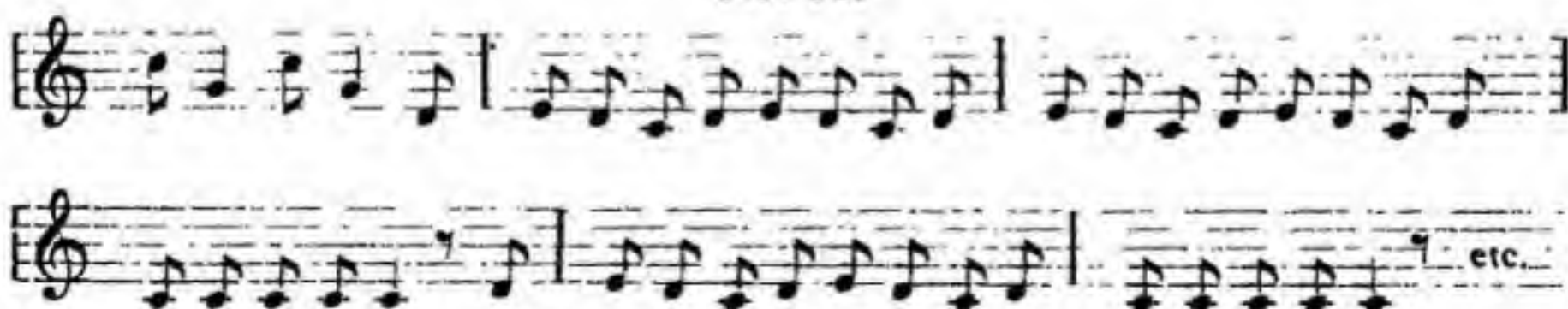
instead of the tonica: . This second reading would bring the melody to rest in the tonica and the melody would be completed. Instead of it the fourth is brought in. Thus arises a kind of tension, which demands a solution and therefore a continuation of melody.

In the second line the descent is attempted once more and the tonica actually reached: , the melody, however, is not given sufficient time to come to rest, but diverted into a second below the tonica: . The triplets, moreover, add a new diversion of rhythm, which at once is taken up in the third line, and the melody is modified accordingly:

 After these playful variations the melody is finally brought to a successful close in the last line: 

The melody reminds us of a gay little boy, who dances along on his way home, but deviates from his straight course, here to the left, there to the right, where ever a beautiful flower or a pretty butterfly attracts his attention. The rhythm of this song, consisting chiefly of quavers and semiquavers, lengthened now and then by a dot or into a crotchet, and arranged in pairs or triplets, is especially pleasing to the ear.

Nr. 16.



This incantation offers an opportunity to make some remarks on harmony in Munda music. It is in fact the simplest of all harmonies viz. the tonica, third and fifth, but sounded not concomitantly, but successively. By quick and frequent repetition a similar pleasing effect on the ear is produced as is done in western music by harmonies.

Harmonies in the strict sense, that is several notes sounded together in consonance, seem to be unknown to the Mundas. To deny them however all sense for harmony would be wrong. Nearly all the melodies, analysed above, have this property, that the notes, which would form a harmony, when sung together (tonica, third, fifth) recur

more often than the rest — These notes have also the monopoly as it were of the more honorable, that is, the accentuated places in the bar. The grace-notes and especially the alternative notes are almost always chosen from their ranks. It seems the Mundas (and Hindus) delight in sounding these notes (tonica, third etc.) which form the elements of harmony, and they sing them with a louder and fuller voice, and give them also more time by using crotchets and even a semi-brevis, whilst they skip over the rest with a lighter foot. I am sure, the Munda (and still more the Hindu) must think the harmonies, where each note is surrounded as it were by all its kin and kindred, heavy and cumbersome. He is satisfied that the notes which lend themselves to harmonies, should make up the frame and background against which he paints the graceful creations of his muse.

The last two songs, which *Fr. Hipp* gives, can in my opinion scarcely be called Munda songs. They differ so much in every respect from the simple Mund-tunes, that I regard them rather as importations from their Hindu-neighbours.

Fr. Hoffmann confirms this opinion by the following statement: "These songs belong to a religious innovation taken from the hinduized aborigines, namely the so-called *Karam-cult* which has not found the approbation of all Mundas, but only such as live in the midst of Uraons and Sadans. Hence these songs are not sung in purely Mundari parts or very little sung by them. Even where they are sung by the Mundas they are so uncongenial to them, that they call them *hambal durang*, heavy or difficult songs."

I close my remarks, by repeating the words of *Fr. Hipp*: "Some of these songs are perfect little gems of music." One cannot but be surprised to find in the jungles of Chota Nagpur songs of such simplicity and natural beauty, such a keen sense for symmetry and proportion. I doubt very much, indeed, whether the average European is able to throw his musical inspirations into a garb as beautiful and pretty, as the Munda-composers have done.